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HIT PARADER

JULY 1997

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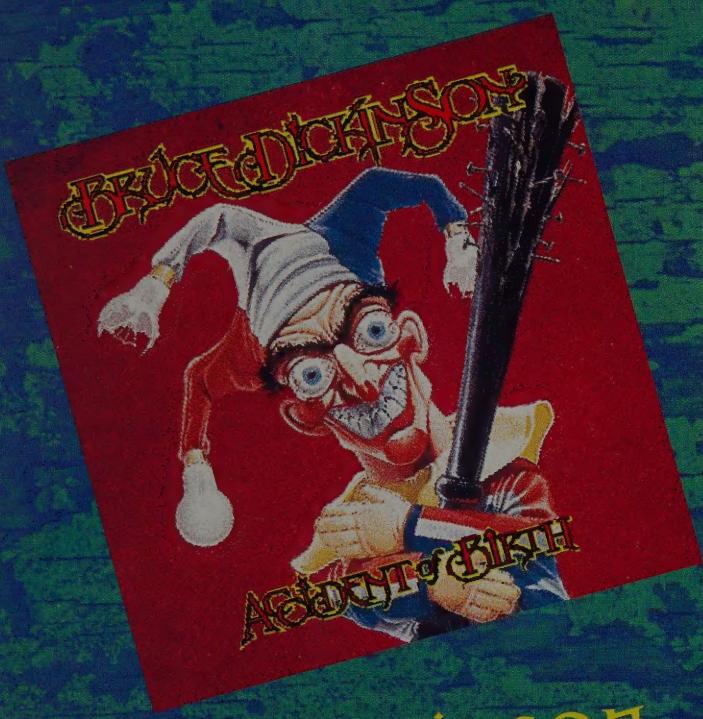


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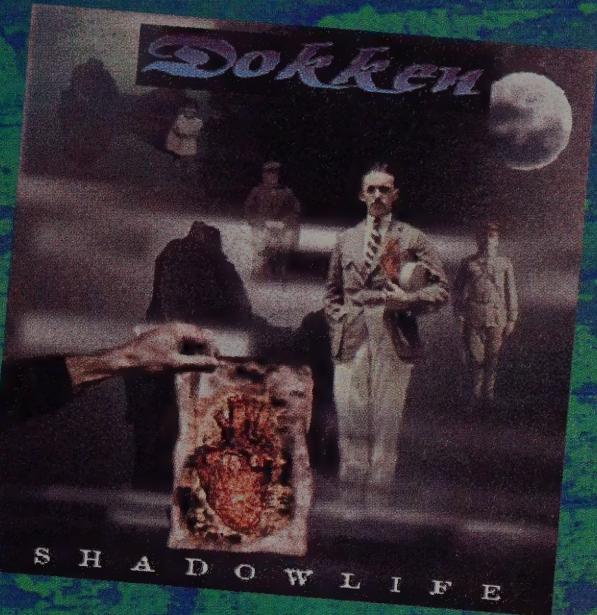


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MANSON VS. GOD

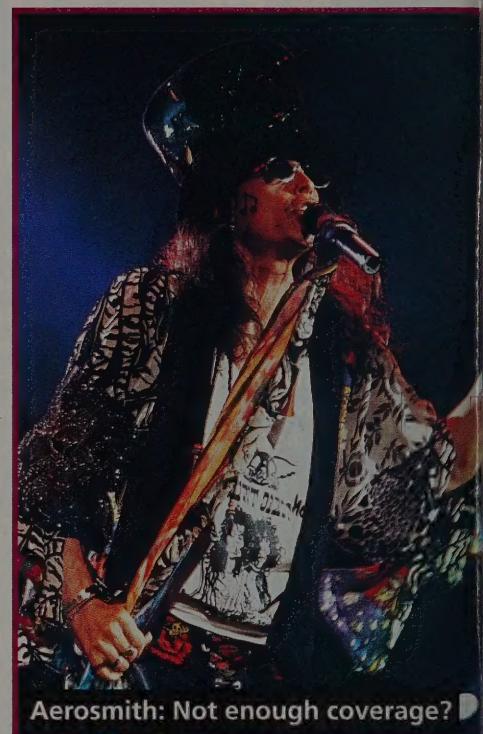
I would like to comment on all the people who write in and trash great bands like Marilyn Manson and Nine Inch Nails. I realize everyone has their own opinion and beliefs, but with negative influences that bands like Manson and Reznor have on a lot of today's youth, hasn't all this gone a little too far? I'm older than most of your readers and understand how teens use rock music as an outlet from their problems and frustrations. I'm an obsessed, die-hard Kiss fan and have been a member of the Kiss Army for over 23 years. Have you ever heard Kiss preaching the garbage that Marilyn Manson does? I think not! Manson freely admits to being a member of the Church of Satan and wanting to bring an end to Christianity. What is this going to prove, and better yet, what does it have to do with rock and roll? Why would **Hit Parader** waste time and money on this incompetent idiot? At a recent concert, teens wore shirts that said "I love Satan" and "Satan is

God." It is so sad that Mr. Manson is leading kids down the wrong path. Parents wonder why we have so many problems with drugs, murders, suicides, rapes, etc. Though, Manson and Reznor are not directly responsible, they do however play an important part in promoting these things. I feel sorry for them because they are so hardened against God. One day they will ultimately find out when they die, the truth when they stand before God. I'm not trying to preach, but I am a Christian and proud of it. Come on **Hit Parader**, this alternative thing is old, it's a fad. Let's get back to real rock and roll with bands like Kiss, Scorpions and Alice Cooper.

Alternative sucks

AEROSMITH RULE!

I can't believe you don't cover more on Aerosmith. The most I've seen lately are just a couple of lousy pages. What's the matter with you, **Hit Parader**? Don't you know that Aerosmith is and will always be the best rock band ever? Steve, Joe and



Aerosmith: Not enough coverage?

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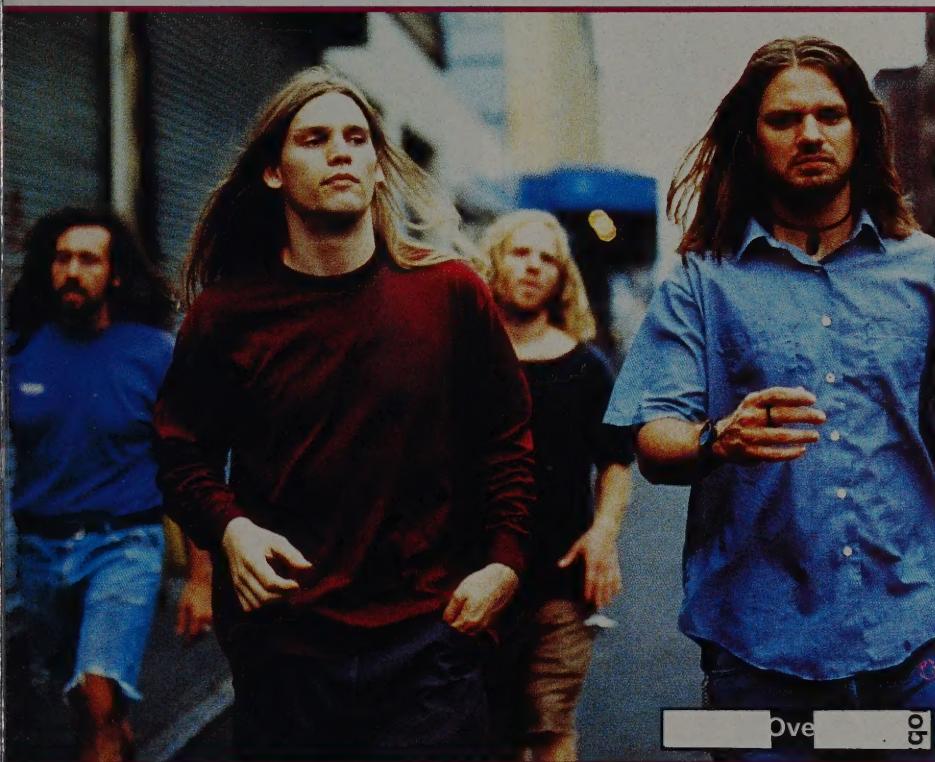
the guys have been around for a long time, and aren't about to go anywhere. So get that straight.

M. Pratt,
Boston, MA

MORE C.O.C.

Thanks for your great coverage on my favorite band, Corrosion of Conformity. Many people listen to their latest **Wiseblood** CD and know this is one band to watch out for. One listen to *King of the Rotten* will tell you C.O.C. are here to stay. So **Hit Parader**, give us more stories on Corrosion of Conformity—now!

T. Grant,
Buffalo, NY



Ove o

DISGUSTED READER

I hate you **Hit Parader** and that bogus "The Year In Rock" issue. Why are you talking mostly about alternative punk bands? They suck the big one. Bands like Marilyn Manson and NIN are such a disgrace and shouldn't even be considered rock and roll. Why don't you do more stories on Megadeth? Now that's a band worth writing about. What I'm saying here is that you should cover better bands and replace Marilyn Manson because they can never amount to anything good.

Sincerely,
T. Dikinis

I want to thank **Hit Parader** for having something on Kurt Cobain and Nirvana in almost every issue. Please keep it up because Nirvana is a

band we don't want to forget about. People need to realize what kind of guy Kurt was and keep his memory alive. If it weren't for Kurt, all those so-called "big" bands would still be underground right now. Kurt should be honored and respected for his efforts. He came along and saved rock music.

A true Cobain fan,
A. Piegano

HATES HIT PARADER

I am so disgusted with **Hit Parader** that I don't want to buy the magazine anymore. I noticed the cool advertisement for the new Dio CD, but you have no Dio article. Why is

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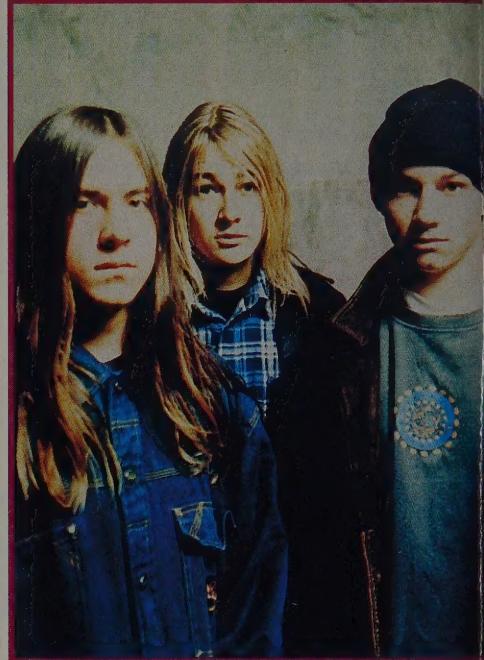
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But then, what are friends for?

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Silverchair: Move over AC/DC!

I am a huge fan of Rex from Pantera. I have always admired his talented work on the bass. I've seen Pantera perform many times, and they are awesome! I look up to a fine musician like Rex. He is most inspiring. There are not many instrumentalists in rock that can play the way he does. I hope Pantera lasts forever. They are the best!

**Huge fan of Rex,
G. Nebraska**

I would like to reply to "Poseurs Beware". I am 28 years old and have been reading **Hit Parader** for over 15 years now. You haven't changed anything, especially in quality. Your publication is informative and well written. It's so great to always see bands like Metallica, Slayer and Queensryche featured. Readers should understand that rock music is for all masses. I wouldn't be a working musician right now if I was so one-sided in my thinking about rock music. My message is: "Open your minds and shut your mouths!"

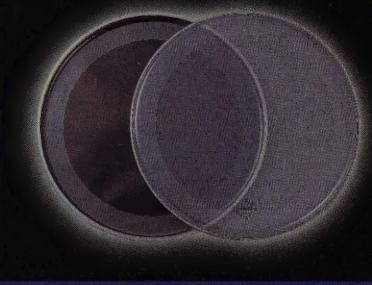
**S.Brown,
Tampa, FL**

Forget that old, tired band AC/DC and make room for the new Thunder From Down Under — I'm talking about Silverchair. These boys are the best and they know it too. Finally, a rock band that is our age and speaks our language — right from the gut. More power to Silverchair.

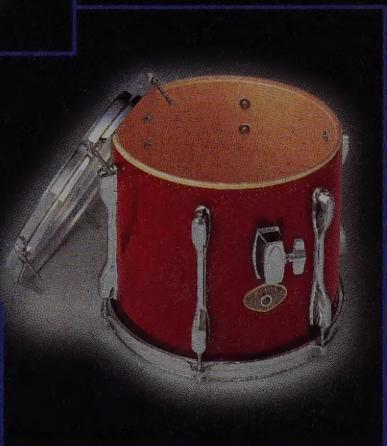
**N. Klett,
Canada**

'97 Tama Rockstar

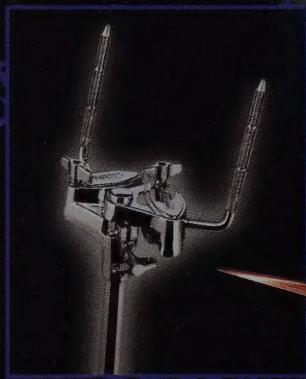
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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

EXCLUSIVE: WHEN Seattle Joe, our all-knowing, all-seeing snoop in the Nirvana camp, tells us he's got something good, well, we always stop and listen. His late night (collect of course) phone call arrived right on deadline and it concerned the third member of the 90s most famous band, Krist Novoselic.

Seattle Joe was beside himself with excitement when he exclaimed, "Well, they finished it tonight. Krist and his new band Suite 75— It's really strange man to hear Krist on a 12 string guitar after seeing him on bass for all these years. The sound? For sure, a far cry from Nirvana and a far cry from the Foo Fighters too. Dave did his thing, now it's Krist's turn to do this."

What about the sound we pressured Seattle Joe? "It's really weird because it's awfully hard to describe this record. Even the Geffen Folk are having a hard time pegging it. I'd say it has New Wave, Metal and even a Spanish, maybe Latin flavor," Joe concluded. "Krist's vocalist is really cool. Yva (Las Vegas) was born in Venezuela so maybe that Spanish sound will really jump out at you!!!"

Thanks for the trip, S.J. We've always been fascinated by Krist, and it will be interesting to see in what direction he's going. How much of Kurt's influence will spill over and so on. It should be out even as you read this.

SECRET STUFF: That aging English rock guitarist got so freaked when the Concorde started to sputter in the middle of the Atlantic. The songwriter was biting his nails to the quick until the skillful Captain nursed the Supersonic Transport into Eastern Canada for an emergency landing. Very scary. Too bad a bus didn't make the trip.

ROCK WIRE REPORT: Sad to say it, but we feel the Crue made a big mistake when they lip-synched at the heralded recent reunion via the American Music Awards out in El Lay. One eyewitness told me there was mucho displeasure in the audience with booin' and hissin'. The guys should really think about lip-synching at any time... Got a kick out of Axl Rose's horoscope for his recent birthday. Quoth the stars: "You are an outrageous Aquarian and were born with a moon in pisces. Such a moon position often leads to escapist behavior." The Lady with the Crystal Ball concludes. "Mercury and Venus are in Aquarius, both conjunct with the Sun giving you a great deal of mental energy." Personal to Axl: Please use some of the mental energy and get back to rock now. You've been missing-in-action far too long...

Tico Torres of Bon Jovi is busting buttons with pride. His lovely bride Eva Herigov had 11 pages of the Sports Illustrated swimsuit issue devoted to the stunning Mrs. Torres... That Pat Boone actually cut a "metal record" is mind-boggling to one and all and maybe especially to younger readers who might not

realize where PB is coming from. Pat Boone actually sings *Smoke On The Water* and *Stairway To Heaven*. Crazy world, ain't it!... Several moguls in the multi-billion dollar music industry are extremely concerned about slow sales... Stones still working on the new one.

QUICKIE QUIZ: The one and only Jimi Hendrix, the man we wrote so affectionately about last month, is laid to rest in Seattle, Washington. Now try this one on for size. We all know about the recent troubles haunting Tommy Lee and his wife Pamela Anderson. Fortunately, the couple is staying together and trying to work it out. Now, tell us who Tommy

Aerosmith: All the hooks.



Lee was married to before Pamela Anderson???

OVER 'N' OUT: It's gonna be a rockin' summer with so many sizzling bands out plus U2's first visit to the colonies since 1992. Whew! The Irish-quartet begin in Vegas, the tickets will be a cool \$45 give or take and at least eight new songs will be included in the set. Don't bet against Pop becoming one of the biggest disc of the year... Aerosmith's *Nine Lives*, their comeback effort for Columbia, sounds like it has all the hooks... David Bowie actually floated a bond issue (this is no joke) and got Prudential Insurance to fork over \$55 million in cash which David will pay back 7.9% interest during the next ten years. He'll come up with the dough from back catalogue sales, current sales, airplay and commercial licensing fees. My gosh, what might Metallica be worth is the first question that comes to mind!!! Billions!

SEE YOU NEXT MONTH. Until then remember: You really grow up the day that you can laugh at yourself.

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ROOTS

Each issue, **Hit Parader** journeys back in time with a rock and roll star to learn about his formative years. This month's time traveler is Metallica's bass beater, Jason Newsted.

Jason Newsted doesn't necessarily *look* like a rock and roll star. Jason Newsted doesn't necessarily *act* like a rock and roll star. But make no mistake about it, Jason Newsted is very much a rock and roll star. For the last dozen years he has been the bass beater in hard rock's most successful band, Metallica, and during that time he has emerged as one of the most intense and talented musicians on the metal scene. But his on-going success with the Metallimmen is just the latest chapter in Jason's story, and some of the earlier tales are just as interesting and played just as important a role in shaping his future development.

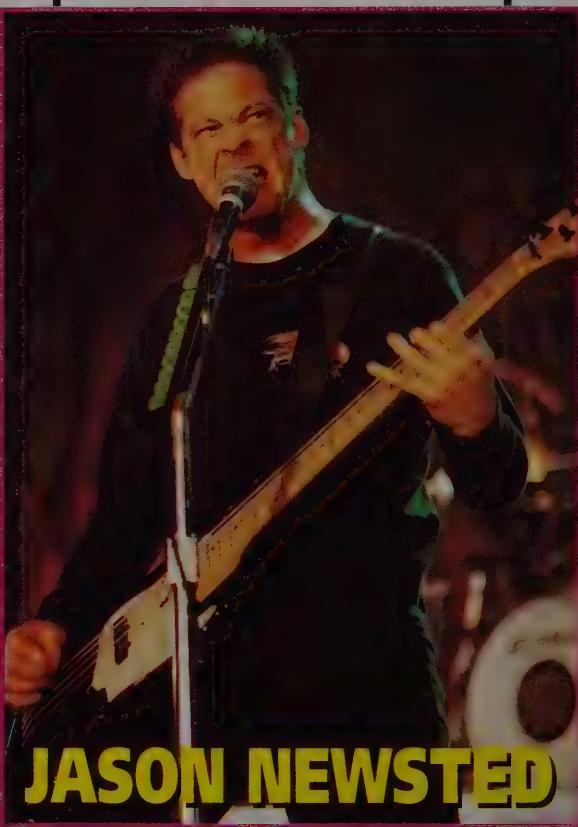
Raised on a farm in suburban Michigan, Jason's first love was horses. In fact, his family still runs a horse farm in his home state, and whenever he gets a break from recording or the road (which in Metallica's case isn't very often these days), he likes to get back home and get his hands dirty with the chores around the stable. As Jason is the first to admit, getting back to the farm is the perfect way of combating the temptation of letting a little rock and roll success go to your head.

"Horses are so beautiful," he said. "I love getting back to the farm and being around them. But when you shovel out the stalls in the morning or have to repair some broken fences, it's really about as far away as you can get from what you might call the 'glamour' of rock and roll. That's cool; the contrast keeps everything in the proper perspective."

While he was growing up on his family's farm in Michigan, Jason's other love soon emerged: rock and roll. From the moment he hit his teens, virtually all his free time was consumed with listening to the latest hard rock releases and playing along, first on guitar and later on bass. By the time he was in high school, young Jason knew that he wanted to pursue a life in music, and while he realized that Michigan was never going to be the ideal place to seek out a professional rock and roll career, through fate, divine intervention or mere family planning, he soon found himself located in Arizona—apparently an even less

BY ROLAND PLAYER

opportunistic port of call. But being the persistent guy that he is, Jason soon banded together with some like-minded local musicians top form a group called Flotsam & Jetsam. It was to be that band that was to



JASON NEWSTED

Jason Newsted: "The members of Metallica have always gotten along together so well."

provide young Jason with all the opportunities he craved; in Flotsam he soon emerged as the principle songwriter—and handled the band's business side—in addition to his bass beating duties.

"Being in that band was a great experience for me," he said. "It allowed me to really try out a lot of things and test myself. It was a lot of fun. Flotsam was—and still is—a really good band."

Flotsam & Jetsam made quite an impression on the local rock scene, quickly emerging as the most popular metal band in the

southwest. The group was offered a number of indie record deals, and landed a few prestigious opening act gigs for national headliners. It was all Jason could have dreamed of... or so he thought. As it turned out, as he toiled away with F & J, half way around the world in Scandinavia, a tour bus carrying Metallica to their next gig turned over, instantly killing that band's bass player, Cliff Burton. Little did he know it then, but that tragedy was to open the doors for Jason's future.

"I had always been a huge fan of Metallica's," he said. "I thought Cliff was an incredible player. I was one of the people who bought their first albums, the ones that didn't get the big label push, and I thought they were amazing. I never dreamed I would ever be part of the band."

After a suitable period of mourning, however, the opportunity to join Metallica was placed at Jason's feet. He was invited to come to the band's auditions and see how he'd fit into the intricate Metallica machine. He had no way of knowing it then, but the group's members—Lars Ulrich, Kirk Hammett and James Hetfield—were just as interested in discovering what kind of guy Jason was as they were in hearing him play. In fact, as legend has it, the key to passing the rigorous Metallica audition was proving you could drink right along with the band.

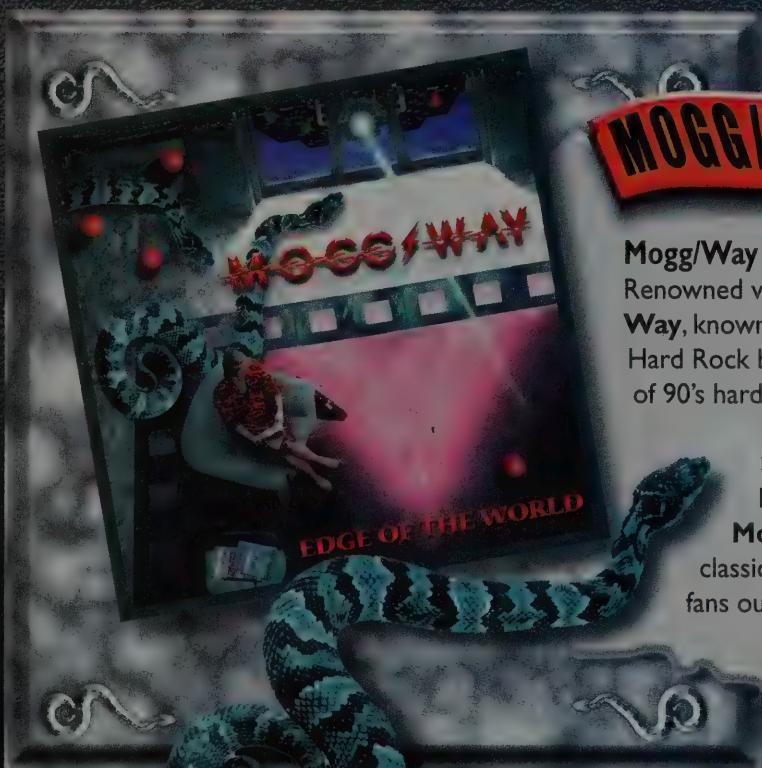
"There was a lot of drinking," Jason said. "The members of Metallica have always gotten along so well. That was very important to them. Anyone they chose to join had to fit in and share the same likes and dislikes they had. I didn't realize that the drinking was part of the audition process, but it was. I think they already knew I could play bass. Once they told me I was in the band I couldn't believe it. I never dreamed things would get as big as they soon did, but I always knew that being in Metallica was the opportunity of a lifetime."

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MOGG/WAY HAS LANDED!

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Drummer **Aynsley Dunbar** and Shrapnel guitar prodigy **George Bellas** fill out this stunning line-up.

Mogg/Way's "Edge Of The World" is a classic hard rock record that will bring the fans out again in numbers on their 1997 tour.



"MIND JOURNEY"

Lead vocalist John West (Artension) breaks out "Mind Journey" featuring Shrapnel solo artist George Bellas on guitar, Barry Sparks (Malfunction, MSG) on bass and drums, Marty Friedman (Megadeth, MacAlpine) plus keyboardist Matt Gillow. The players join forces to create a neo-classically flavored album reminiscent of progressive metal bands such as Deep Purple, Rainbow and Rising Force.



"TURN OF THE MILLENNIUM"

George Bellas' debut release is an album of heavy neo-classical compositions with innovative odd-time signatures and fierce progressive overtones. Reminiscent of MacAlpine, Mayhem and Rush, Bellas leads the way for a new breed of guitar players as he navigates the outer realms of cutting edge guitar music. Turn Of The Millennium features Dean Castrovilli on drums, and will amaze even the most discerning fan of progressive music.



"TRUE OBSESSIONS"

Megadeth guitarist Marty Friedman returns to Shrapnel with an album of songs which showcase his trademark guitar work in a hard rock context. Friedman's phrasing and technique continue to set him apart from the rest.



"CONVERGENCE"

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SITES & SOUNDS

ROCK NEWS ON THE INTERNET

BY JODI SUMMERS

Mesmerized in front of the computer...checking out the World Wide Web looking for information on the Foo Fighter's new album. We found the "official" (record company sanctioned/band approved) site at <http://www.foofighters.com/foo/>. Yeah right, like you're ever going to get the latest news from the record company. This site hadn't been updated since September. It's always the fans who really know.

The cool thing about the official Foo Fighters' site is that everything is referred to in "Foo" terminology—like Recent InFoMation. Exclusive pix are cool, but whoever's taking the photos hasn't learned to master the digital camera. Other than that, the site is a media archive of homages and awards. If this site were a class, it'd be called Foo 101.

Offspring: weak sites

The really cool thing about the official Foo site is that it links to all of the unofficial sites. We started clicking on the links to the unofficial Foo Fighters sites and came across some rather interesting stuff. At <http://pages.prodigy.com/acidjack/foo.htm>, we found Acid Jack's Foo Fighter trader page—which links to a homage to Dave Grohl's prior band, Nirvana. The Foo Fighter's section lets you trade tapes of shows. To make all the legal people happy it has the official disclaimer. Acid Jack's states, "This page is designed to circumvent the European live CD and otherwise profit-oriented live taping! This material does not compete in any way with the legitimate releases of the record industry!" Also found are lyrics, answers to frequently asked questions (FAQs), photos, the Pocketwatch demo, and other info tidbits to amaze and delight Foo Fighter fans.

Inevitably, if you play with the Foo long enough, it will link you to the Subpop home page at <http://www.subpop.com>. Subpop, the Seattle record label which supported grunge long before the major labels got involved, offers catalogs of all their products. Discover those hard to find albums from Sebadoh, Fastback, Mudhoney,



Hole and Soundgarden

Click on Soundgarden, and you get a really current Soundgarden site at <http://imusic.interserv.com/cgi-bin/soundgarden/menu.cgi>. Updated weekly, the site proudly boasted Soundgarden's recent Grammy nomination for Best Hard Rock Performance for *Pretty Noose*, as well as a collection of other newsworthy notes and information about the band.

Try looking for information on The Offspring, and all you'll get is a headache. We logged on to the Alta Vista search engine seeking to find out tour plans behind the *Ixnay on the Hombre* album. No dice. We were promptly lead to Grandpa Pferd's Offspring homepage, where we were treated to pictures of Pferd's children and grandchildren. What's even weirder about this site is that Pferd is a horse.

Back on the trail of information on the Offspring...Grandpa Pferd is about as exciting as it gets. We came across like <http://delta.eafit.du.co/~eigg001/index0.html>—definitely the Offspring 101. You get a fine collection of lyrics, but that's about it. Actually, it's a very good thing that the Offspring now has a major label deal,

maybe the depth and detail of the Websites will improve.

A really great band site is Soul Coughing. This killer group doesn't normally fit in to **Hit Parader**'s riff rollicking fare. The Wacky World of Soul Coughing, located at <http://www.soulcoughing.com>, welcomes you with a very true home page. Soul Coughing offer access to the kitchen, garage, library, lounge and music room (bedrooms not included). Each area is a homage to a different aspect of the band's personality. In the kitchen, for example, you can create drummer Yuval Gabay's Crazy Moroccan Salad, or find out vocalist Doughty's secret to his universe. In the library, you are offered samples of Doughty's poetry, such tasty lyrical bits like *Butter/Lost, From A Gas Station Outside of Providence* and *By the Light of the Silvery* may be something



that could be out of a children's story book.

Music sites proliferate on the Web. If you know of a site that deserves our attention, e-mail **Hit Parader** at cgodess@leonardo.net.

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CAUGHT IN THE ACT

BY MICHAEL CALLAHAN

TOOL

The conservatively-dressed, straight-out-of-the-'burbs, middle aged couple was strolling leisurely across New York's legendary Broadway—until they stopped dead in their tracks. There, in front of them, right in the heart of the Big Apple's famed Theater District was a sight straight out of a Fellini casting call...or a Grade B horror flick. Hundreds of kids, decked out in some of the most morbid, shocking and downright bizarre attire ever seen by mortal man, lined the streetlight-illuminated boulevard like ghouls waiting for a big night-on-the-town.

"What's going on here?" the woman gasped as she grabbed her husband's arm in obvious fear. When her equally befuddled companion was unable to offer a sensible answer, the pair turned to a young passer-by to inquire about the cause of the eye-popping scene. "It's a concert," the guy stated matter-of-factly as he continued merrily on his way. Just as he was getting out of ear shot, the couple shouted out, "Who's playing?" With that, the guy just smiled and pointed to the giant marquee on the corner—almost lost among the countless other bright lights that glittered along the world-renowned "Avenue Of Broken Dreams." Only four letters adorned that marquee—four letters that explained everything to the initiated, yet left our middle-aged visitors as dazed and confused as before. Those letters read T-O-O-L.

As the totally confounded couple immediately proceeded to distance themselves from the proceedings as rapidly as possible, focus shifted to the milling throng that had gathered outside in the evening chill, waiting impatiently for their chance to pass through tight security barricades and get inside the cavernous hall. Sporting an array of shocking haircuts, blood-curdling makeup jobs and clothing that would have been turned down by any half-sensible good-will drive, the crowd looked and acted ready for anything. That hadn't come necessarily to just listen to Tool, they had come to be part of the evening's festivities. "This is the hottest show of the year," said one guy who had decided to cover his face and hair with a layer of white flour. "This is the only place in the world to be tonight."

Backstage, far away from the festering commotion outside, Tool members Maynard James Keenan, Danny Carey, Adam Jones and Justin Chancellor, were quietly going about their business, seemingly oblivious to the riotous state of affairs created by their sold-out New York appearance. They proceeded with their business-at-hand doing the various time-honored rituals that seemingly every rock performer does prior to each and every concert. Little could one have guessed from the band's rather mundane pre-show activities that two hours of barely controlled musical mayhem was soon about to begin.

"We're trying to reach our audience on a deeper psychological and subconscious level," Carey stated. "Kids will mosh to anything these days. But we want to accomplish something more than that. No recording can capture what happens when four musicians

who have a similar cause get together in the same room. Live is what this band is about."

Tool soon set out to prove the validity of Carey's statement, taking to their eerily lit stage and delivering one of the most intense, probing, and exhausting shows in the long annals of rockdom. Drawing equally from their albums *Opiate*, *Undertow* and their recent chart-topper, *Aenima*, Tool's set never came up for air, continually prob-



Maynard James Keenan: "Playing on stage is a true communion with the crowd."

ing the dark side of the human soul with soul-crunching power and brain-ripping lyrical invectives. But it was the band's best-known, MTV-friendly material, particularly *Sober*, *Prison Sex* and *Stinkfest* that drew the already ecstatic crowd to an even higher plateau, turning them into a frothing mob ready to answer Tool's every beck-and-call. It was just the kind of response the band had been seeking, and from start to finish they seemed to draw their own power directly from the audience's seemingly bottomless reserves of energy.

"Getting on stage with a crowd like that is a true communion," Chancellor said. "It's taking our music to a much more personal and profound level than we can ever hope to achieve by recording an album."

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SNOT

Snot like to bill themselves as a "hardcore lounge act." Few phrases can better depict the fine line between pure, unadulterated rock and roll aggression and pure, unadulterated rock and roll fun that this California-based quintet stroll so adroitly. For vocalist Lynn Strait, guitarist Mike Doling, guitarist Sonny Mayo, bassist John Fahnestock and drummer Jamie Miller rock and roll is supposed to be taken seriously...but not *that* seriously. In fact, just one listen to the band's premier disc, **Get Some**, will probably end up making you laugh a little, cry a little and scream a little—not bad for a stupid little rock and roll record, huh?

"People are usually stand-offish when they hear our name," Doling said. "But they're not so stand-offish after they hear us play. We can get serious when we need to and tear your head off. But we also get a kick out

"People are usually stand-offish when they hear our name."

of making fun of everybody—including ourselves. I mean when you have a name like Snot, it's kind of hard to get a lot of respect. But somehow we've made that name work for us. People certainly remember it. We never thought we'd get as far as we have, but here we are, signed to a major label with our first album out. Who woulda thunk it?"

While they've only been playing together for the better part of two years, the members of Snot have pedigrees that stretch deep into the recesses of hardcore history. In the early '90s, Doling doled out the riffs for speed metal kings Kronix, Mayo performed with thrash metal monsters Silence, while Fahnestock and Miller worked with M.F. Pit Bulls (which also featured current Ugly Kid Joe drummer Shannon Larkin). By mid-'95 the pieces of Snot had fallen into place (pardon the expression) and the band started seriously gigging around the So Cal area. In sharp contrast to the grunge and alternative-flavored groups that were then predominating in that area, Snot's loud, obnoxious, in-your-face sound was like a breath of not-

so-fresh air. It was rude and lewd and annoying, but it was also one hell of a good time for anyone brave enough to check the band out.

"At first people weren't sure what to make of us," Doling said. "There was some punk in there, some metal, some hardcore—and even some pop. It was real heavy, but there was a light side as well. Even girls dig what



Snot:
"We take musical styles we like, ingest them, then blow 'em out our nose."

we do because it's so flavorful. It's not all hard; you can shake your ass to what we play. We weren't trying to be dark and mysterious or tell everyone how unhappy we were. In some ways I guess we were the 'anti-grunge.'"

Their uniquely flavorful approach soon began to win over a horde of local converts, many who were drawn to the band by their always unpredictable live performances. Word about Snot's highly original approach soon began reaching the ears of the local

record label guys, many of whom began to secretly wander up to Santa Barbara from L.A. to begin checking out the group's stuff. Within months, much to the group's surprise, a number of major label deals were laying at their feet, and it was up to Snot to pick and choose among the tasty offers. Finally they decided to cast their lot with giant Geffen Records (home of White Zombie and Guns N' Roses) and begin work on the songs that would eventually wind up comprising **Get Some**. Working with noted producer T-Ray (best known for his work with Helmet and House Of Pain), the band laid down their rich brew of musical reactants on such songs as *Joyride*, *Snooze Button* and *Stoopid*, creating what is fast emerging as one of the most engaging and overwhelm-

ing debut discs of the year.

"It's great to be signed," Strait said. "Now we can afford to get cheese on our Whoppers. But being on a big label hasn't really changed us. At heart we're still the bunch of strange guys we've always been. I spent a year in jail back in the early '90s, so I've learned that life can be really strange. With this band we've taken all the various experiences we've had, all the musical styles we've ever liked, then we ingest them and blow 'em out our nose."

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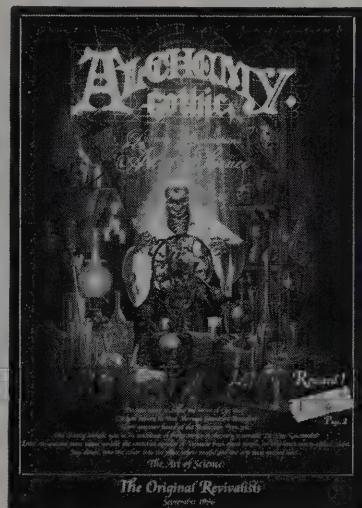
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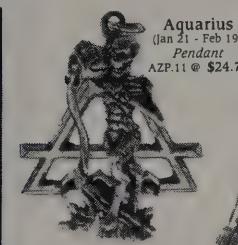
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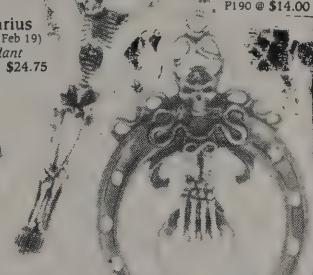
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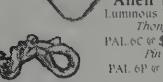
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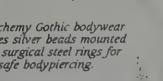
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HARD ROCK HAPPENINGS

MANSON MANIA: Marilyn Manson, who always professed his desire to be "a star" has apparently quickly grown tired of the trappings that accompany life in the rock and roll spotlight. According to those on-the-scene, the bizarre rocker has become particularly tempestuous while on the road, turning down a number of record company events as well as missing a few previously planned promotional meetings. "He's just tired," a road crew member said. "This is a tough job, you just can't burn the candle at both ends. He's been great on stage, and that's all he needs to do."

PILOT UPDATE: It seems that every month we run into the same problem when it comes to reporting about the latest happenings with the Stone Temple Pilots. In the month it takes us to get that news from our computer screens to your local newsstand, everything seems to change. We report the band is in trouble...just as the announce a tour. We



report that the tour is going splendidly...just as Scott Weiland checks back into rehab. Well, here goes with this month's soon-to-be-out-of-date news: Weiland has apparently completed his latest rehab battle and is ready to resume road work with the band. But now guitarist Dean DeLeo thinks the band should go back into the recording studio before venturing back on the rock and roll highway.

JAM JAM: Word has it that there a growing feeling of dissension within Pearl Jam. It is rumored that a rift has developed between Eddie Vedder and his bandmates concerning the group's future musical direction. Guitarist Stone Gossard, in particular, wants the band to spend more time in the studio and on the road, while Vedder wants to spend more time with his family. "It'll all blow over soon," a band insider said. "That's the way it is with these guys. There are no huge egos— just people who know what they want. I don't think the band is in any real trouble."

ROAD CRUE: Following the release of their highly acclaimed "reunion" album **Generation Swine**, Motley Crue have started making major plans concerning their upcoming American tour. "We really want to play everywhere we can." said

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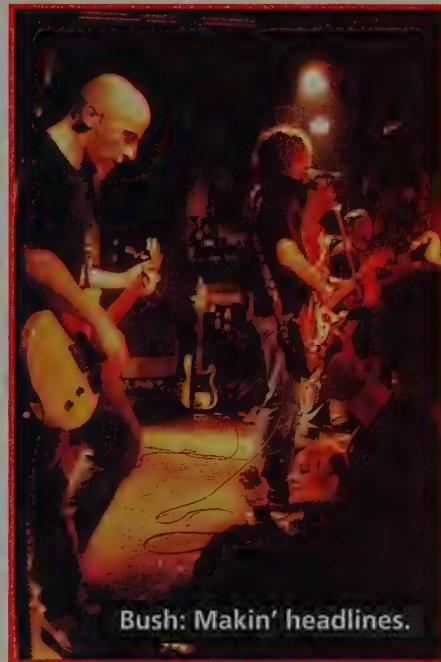
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bassist Nikki Sixx. "We haven't been on the road together in five years—though we know Vince played a lot of old Motley songs on his last solo tour. I know he hasn't forgotten the words! But we're really looking forward to playing the new songs; they're gonna sound great."

'SPRING ZING: It seems as if Offspring main man Dexter Holland has some lingering hostilities towards Brett Gurewitz, the rocker who also happened to own the band's former label, Epitaph Records. Apparently prior to signing the Offspring in 1993, Gurewitz demanded a piece of the band's publishing royalties, and kept their "points" (the percentage of profits the group makes from album sales) to a minimum. "He demanded *half* the publishing rights," Holland said. "And we ended up paying for our own promotion of the album. That would never happen at a major label. We've seen how it's really done with Sony and the way they've handled our new album (*Ixnay On The Hombre*)."

FOO ON YOU: Here's a little insight into drummer William Goldsmith recent departure from the Foo Fighters. It appears that Goldsmith was more than a bit peeved when he discovered that Foo leader David Grohl was re-doing some of his drum parts on the band's new disc, *The Color And The Shape*. Grohl, who most of you will recall played drums in his previous band, Nirvana, evidently failed to inform Goldsmith of his—second decision. It still remains unclear as to whom will play drums on the Foo Fighters' upcoming world tour.

AERO FILES: Aerosmith's Joe Perry reveals that getting a new album together is an arduous process for the leg-



Bush: Makin' headlines.

endary Boston Bad Boys. In the case of their latest offering, *Nine Lives*, the band spent over six months (and supposedly over a million dollars) deciding which songs to place on the disc and which ones to throw back into the closet. "We have loads of demos hanging around," he said. "And on top of that we have all the stuff that never made it onto the last few albums. We have 15 songs left over from *Get A Grip* alone! We're always determined to rework any good idea we have until it comes out just the way we want it, and we don't care if that process takes ten hours or ten years."

BUSH BLABBER: Gavin Rossdale continues to make headlines with both his on and off stage activities. As you may

already known, Bush's charismatic leader has been making the rounds as of late with No Doubt songstress Gwen Stefani, but the chart-topping couple state that their relationship is one of convenience as well as one of affection. "We share a record label and a career," Rossdale said. "I tend to find myself hanging around with women who are in this business because after a show, at 3 AM, who else is around? There's a natural affinity between musicians because the lifestyle places such particular demands on your system."

NO MORE ROSES?: It's getting a little tired to report about the seemingly impending doom of Guns N' Roses, so this month we figured we'd give you a slightly more up-beat perspective on this once-legendary outfit. Apparently band leader Axl Rose has been burning the candle at both ends in an attempt to get the band back in some kind of working order. While Slash remains away from the scene, long-time Gunners Duff McKagan and Matt Sorum have rallied to Axl's side in an attempt to resurrect the band's sagging fortunes. It is hoped by everyone that G N' R may have some new music out by year's end...with or without Slash's contributions.

CONGRATS: We want to extend our heart-felt congratulations to Metallica drummer Lars Ulrich on his recent wedding in Las Vegas to Skylar Satenstein. By the way, we thought you might find it interesting to know that the father of Lars' new bride, Frank Satenstein, was the producer of many of the classic Jackie Gleason *Honeymooners* episodes—you know that black and white show on late-night TV. So maybe that isn't so interesting, but it least it filled up some space.

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– Brihadaranyaka Upanishad IV.4.5

PAISTE
SOUNDS GONGS

"All we want to do is write and play good rock and roll songs."

Collective Soul are one of those interesting little bands that seem to pop up from nowhere once every couple of years to unexpectedly grab the music scene by the scruff of the neck. Initially there's seemingly little of note to distinguish such a musical commodity from the rest of the rock and roll rabble. Their look? Rather mundane. Their sound? Hard to describe. Their approach? Laid back rather than full-attack. Neither fish nor foul, heavy or light, traditional or alternative, such groups often come across as the ultimate anachronism in an industry that thrives on flash, thrash and mucho cash. But once one delves behind the superficialities, and looks beyond the labels, a new world filled with unexpected depth, overflowing imagination and deftly controlled power is often revealed—that is the world Collective Soul calls home.

In fact, it could be said that this Georgia-based quintet seem to exist in a unique musical universe of their own design—a

penned to Ed Roland's dream if one of his self-recorded, self-financed, self-produced demo tracks hadn't landed on the desk of an Orlando, Florida, DJ who, for whatever reason, decided to play the song to death? What might have happened to the band's future if a major label hadn't stepped in and demanded that Roland reform Collective Soul (a band that he had broken asunder a year earlier) before they signed him to a deal? And how bright would the group's future have been if superstar attractions ranging from Aerosmith to Van Halen hadn't opened the welcome wagon for Roland and his troops once they were ready to hit the tour trail? Without each and every one of these lucky breaks, Roland knows that at this very moment he might well be back home in Georgia teaching guitar during the day and writing songs for other artists long into the night.

"It's been interesting," he stated casually. "Looking back, things just seemed to come

Disciplined Breakdown clearly represents a further step up the band's evolutionary ladder in its methodology.

"We spent a lot of time working on this album, mostly because we had some problems with our former managers that we had to get out of the way before we could really focus on the music," he said. "All the time we were in court during the day, we'd be writing new songs at night. We just set up the instruments in the corner of my kitchen at home, and we actually recorded most of the album right there. One of the few things I've splurged on since we've had some success has been some really good recording equipment, and now we can do just the same quality of work at my house as we can in the studio. Because we really took our time and worked out each and every aspect of the songs, the album has kind of a cohesive quality that we haven't had before. I like that."

COLLECTIVE SOUL BREAKIN' IT DOWN

BY WINSTON CUMMINGS

place where time, trends and traditions appear to stand still and where rock-solid musical foundations serve as the cornerstone for CS's musical empire. It's taken band leader Ed Roland barely four years to rise from being a struggling young songwriter on the verge of giving up on his rock and roll dreams to become one of the brightest lights in the '90s rock galaxy. Along with bandmates Dean Roland, Ross Childress, Will Turpin and Shane Evans, Roland has accomplished the difficult feat of creating a musical catalogue—one that now consists of three discs, *Hints Allegations and Things Left Unsaid*, *Collective Soul* and the band's new *Disciplined Breakdown*—that seems to improve with time, adding successive chapters to his fast-growing legacy as one of contemporary music's true visionaries.

"All we do, and all we want to do is write and play good rock and roll," Roland said. "I've always preferred to leave the categorization and the labelling to other people. They can call what we do whatever they want, it doesn't bother me. As long as they listen to it, and as long as they like it, I'm real happy."

The lilting, quirky, eminently listenable style of Collective Soul has come to embody what may very well be one of the classic rags to riches tales of recent rock history. All the elements of a top-notch Hollywood drama are there; what would have hap-

together in a really unexpected way. I don't really dwell on 'what ifs' that often, but it's true that things could have been a heck of a lot different for me. It just worked out really well. I owe a lot of favors to a lot of people, but hopefully the music we've made over the last few years kind of stands on its own."

Indeed, the music contained on **Disciplined Breakdown** stands as a crowning achievement in Collective Soul's brief but memorable recording career. With the group's distinctive three-guitar alignment kicking each track into high gear, Roland and his cohorts have constructed an air-tight collection of rockers that run the gamut from heart-tugging pop to full-throttle hard rock. While certain elements of songs like *In Between*, *Blame* and *Declaration* may bring to mind such recent CS chart-toppers as *Gel* and *December*, in all the group's third disc is a quantum leap forward in terms of both the writing and execution of the band's expansive array of tunes. Roland is the first to admit that in style and scope the new disc is a lineal descendent of the quixotic musical meanderings that made 1994's **Collective Soul** such a smash, but he also stresses that

With their legal fights with management now behind them, and their home-recorded disc already sailing to the top of the sales charts, Collective Soul seem happier and more focused than ever before. Now they feel primed and ready to tackle another challenge—perhaps the biggest one of their career. Rather than choosing to return to the road in a cushy opening act slot for one of rock's biggest bands, this time around the CS brigade is determined to headline their own road show from Day One. Ed Roland knows that such a venture has the potential to present a myriad of challenges and a ton of headaches that the band has never faced before. But these days Mr. Roland has good reason to be just brimming with confidence, and no challenge placed in front of Collective Soul seems too big or too daunting to be conquered.

"It would be so easy to just go out with another really big band, play some of those great arenas, and just take it easy," he said. "But we don't want to do that. We've got three albums now, and it's time for us to step out on our own. We want to get up there and play for two hours every night. We want to work up a good sweat. We've learned that you've got to take each and every challenge head-on, otherwise you're just never gonna reach your full potential."

PHOTO: KEVIN MAZUR



Ed Roland
HIT PARADER

MOTLEY CRUE

THE BOYS ARE BACK!

BY ANDY SECHER

After more than five years apart, Motley Crue—the original, one-and-only Motley Crue—are together once again. Perhaps for sheer Earth-shaking impact—and degree of surprise—the reuniting of Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars after their brief, tempestuous separation may not rank along-side the reformation of the original Kiss. But for a generation of fans who grew up on Motley's rough 'n ready sound during the '80s, the return of Neil to the Motley fold after a messy 1992 "divorce" has come as welcome news. While some skeptics may state that this reformation was more a matter of economic survival than artistic fulfillment (both the Crue and Neil failed to light many commercial fires while on their own), there's no question that the group's pervertedly-twisted, high-octane sound is a welcome relief in these dark, depressing, angst-filled times. Recently we sat down to have a heart-to-heart talk with band leader Nikki Sixx about the reformed Crue, his current relationship with Vince, the band's new album, **Generation Swine**, and the future of the Motley men.

Hit Parader: There seemed to be so much animosity between the band and Vince a few years ago. How did you patch everything up?

Nikki Sixx: We just reached a point where we all realized we had made a really huge mistake. We're just four high-energy people who react to things in a very volatile way. That's what always made Motley Crue what it was. We feed off of that energy and use it to our own advantage. The real power of Motley Crue is the four of us working together. We just realized that wanted to be together and make music. It was really that simple. For a long time we had a bunch of attorneys standing between us, and that really messed things up. But once we got those guys out of the way and looked each other square in-the-eye, we knew what we wanted to do: We're a family. We've always been a family. Just like any family you have your disputes and your problems. Ours just happened to be a little more public than most family disputes. We're not the only

band that's ever gone through something like this. Not that what any other band went through was a model for us, but we did know that a group like Aerosmith did it, and they came back stronger than ever. We knew that we could do it too.

HP: How long did negotiations with Vince go on before he agreed to rejoin?

NS: It was something that just came together. There wasn't an exact moment where we knew it was going to happen. Getting back together was a mutual decision. It wasn't Vince suddenly agreeing to our requests, or us agreeing to his requests. We've been talking about things on-and-off for quite a

lead vocal on *Brandon*, which is a song I wrote about his son.

HP: Rumors are you had to rewrite a lot of the songs on **Generation Swine** once you decided to bring Vince back into the band.

NS: For me songwriting is always an ongoing process. Until a song is actually laid down in the studio with the tape machines rolling, things are always subject to change. I remember writing *Wild Side* and *Live Wire* on an acoustic guitar, then bringing it in for the band to rip apart. That's what makes it Motley Crue. Songs are always a band effort. Just because I write a lot of them doesn't mean they turn out the way I may have originally intended. We recorded this album in my home studio and Tommy's home studio, and because of that, *something* was always going on.

HP: By the way, where did the title **Generation Swine** come from?

NS: It was inspired by one of my favorite writers, Hunter S. Thompson. He may have been referring to the generation of the '80s as "generation swine", the generation of greed and overkill, but to me, that's still as prevalent today as ever—and I'm proud to say that I'm part of it.

HP: Earlier you mentioned Tommy Lee. How have his recent off-stage activities affected the band?

NS: (Laughing) Not in the least! Hey, this is Motley Crue, we've had more off-stage distraction than any band in history! Tommy is just Tommy. I love the guy and hope he is always happy. But keep in mind we've all had our share of problems. This is the band whose bass player had to be air-lifted to a South American concert after almost dying from a drug overdose, whose singer stage dove into the crowd and came back naked after getting into a fight, and whose guitarist once passed out on stage. We've seen and done it all.

HP: You're now a husband and father. How does that change the Motley Crue attitude within you?

NS: Well, first off, I just got remarried to *Baywatch*'s Donna D'Errico. But nothing has ever changed the attitude of Motley Crue—that attitude is still "anything worth doing is worth over-doing." In fact, I think we've taken the tattooed, piercing thing to its furthest extreme. Everything about this

**"We just realized
we had made a
huge mistake."**

while. It wasn't an overnight thing. But once we realized that it was time to get it done, we did it. We wanted Vince to be the singer of Motley Crue on this album, and he wanted to be our singer. Once I played him some of the new songs from **Generation Swine** his jaw just dropped. My musical instincts were taking me in the exact same direction as his.

HP: At the time of Vince's departure, you stated that he wasn't capable of singing some of the songs you wanted to write. Do you still feel that way?

NS: Vince does what he does very well. There's nobody else like him. When we brought a new singer into the band it was because I did want to really explore some new directions, and I'm proud of what we did on the last album. I love John Corabi and still think he's one of the most awesome people around. It was one of the toughest days of my life when I had to tell him that the music we were making together just wasn't happening. And you know what his response was? "I know"—he made it easier for me. That's the kind of guy he is. And besides, Vince isn't the only one singing on the album. I do the lead vocals on *Better Ship* and *Find Myself* and Tommy does the

band is just so decadent right now—it's great. When the four of us are together it's still Motley Crue.

HP: Do you miss those days in the mid-'80s when Motley Crue was perhaps the most famous band in the land?

NS: To be honest, I never really paid that much attention to any of it—either then or now. Fame and attention has never been the needle in my vein. I think I'm more satisfied by what we're doing now, the direction we've taken the band, than I've ever been in my life.

HP: It's been said that the heavy metal music of the '80s was a dead end. Looking back, how do you view that time?

NS: First off, I always felt that the term "heavy metal" was so limiting. Were the Rolling Stones heavy metal? Were Aerosmith heavy metal? To me it's all just great rock and roll. As soon as people try to put labels on things they do the music a great injustice. I think that some of the music by the late '80s was pretty embarrassing. It had become a parody of itself. What came along with bands like Nirvana was greatly needed. It cleaned things out. But that doesn't mean that really good bands needed to be cast aside. I've always believed that there's room for everyone and everything in rock and roll.

HP: How would you say that your new album fits into the rock scene of the late '90s?

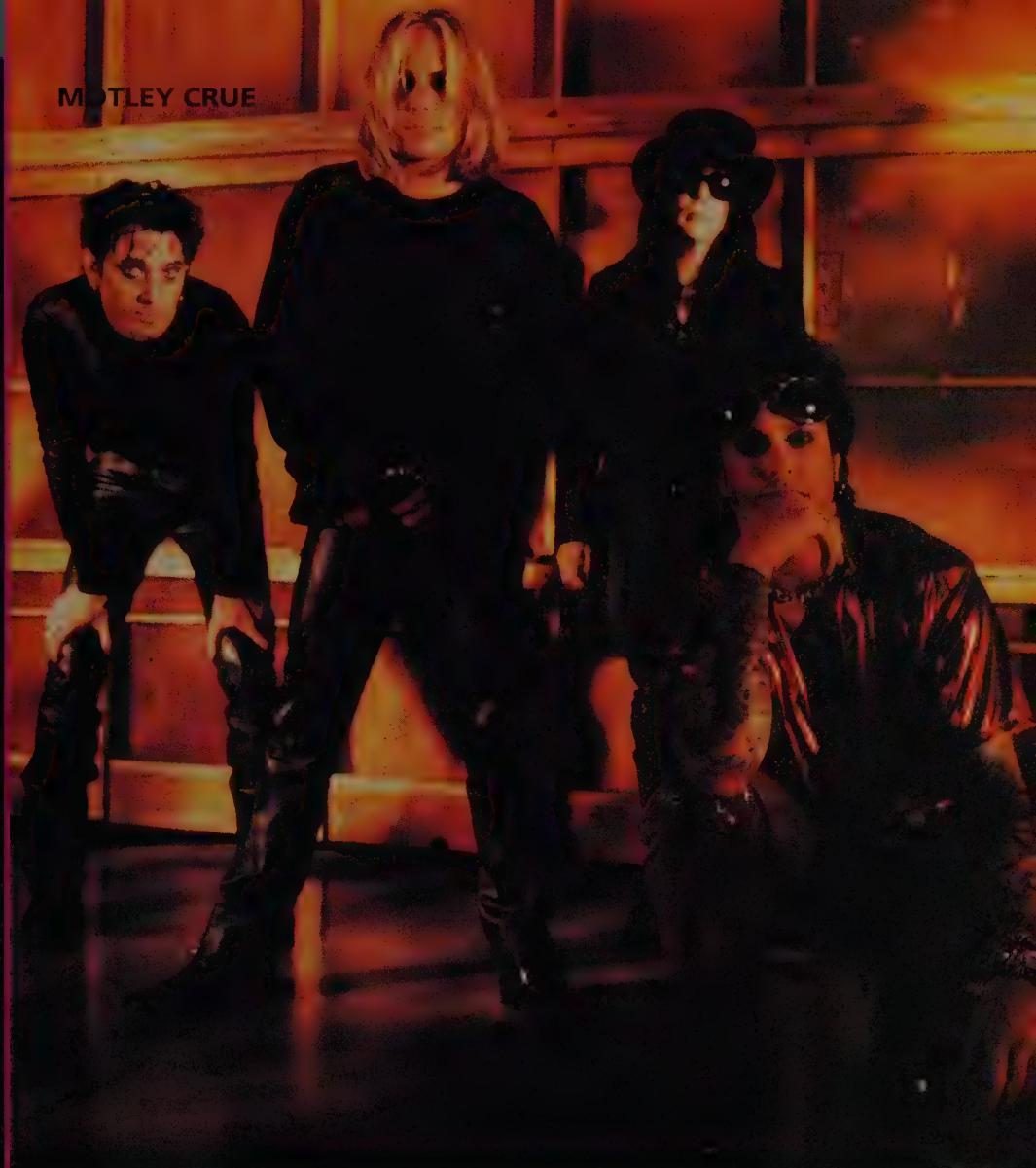
NS: We weren't trying to fit into that scene. All we wanted to do was make the best Motley Crue album we could. In some ways, this is a very different album for us than some of the things we did in the past, and in some ways there are things that are in the same vein. There's a song or two on this album that could have been on *Girls Girls Girls*. And there are other things that are just out-there. We have a re-worked version of *Shout At The Devil* on there that kind of reminds me of some of the things that Marilyn Manson is doing. There's a real edge to it. I think Motley was headed in this direction with Vince with songs like *Primal Scream* back in 1991. It's not party rock. There's a dark side to it; the songs are heavy and very powerful.

HP: You bring up the name of Marilyn Manson. Some people have compared what that band is doing in the '90s to what Motley Crue did in the '80s. Do you agree?

NS: I take it as a compliment. I think that band is just awesome. I would love to go on the road with them at some point and really see what kind of reaction we would get. That would be just killer! They're pushing the boundaries, no question about it, and that's just what rock and roll is supposed to do.

HP: There are rumors that at one point in

MOTLEY CRUE



1996 you were considering breaking up the band and doing a solo album. How true were those stories?

NS: It's true that I've done some solo work, but that never had anything to do with Motley Crue. In fact, when I worked on that stuff—and I only did it for a few weeks—was right before Vince was coming back into the band, and about the time that Tommy and Pamela had their baby. I just told Tommy to go off and be with his family—that's where he should be. So I got together with some friends, most especially David Darling of the Boxing Gandhis, and laid down seven kick-ass tracks that are just really out-there. Elektra passed on releasing the songs, which is exactly what I wanted, so now I want to start my own indie label and release it. It's called **1958**, and I think the fans will really get off on it. But it has nothing to do with Motley Crue, and I never had any intention of not working with the band.

HP: Did this reformation with Vince really take place to please the fans, please the band, or because it was an economic necessity?

NS: Let's get one thing straight—Motley Crue has done fairly well for itself in terms of album and ticket sales over the years. I don't think there's enough money on earth to make us do something we didn't want to do. Money doesn't really motivate us anymore. We did this because we wanted to do it! That the fans also seem to be getting off on the fact that we've done it is great. But we did it for us and only us, and only to make the best rock and roll album we could.

HP: Are you pleased by the way the album turned out?

NS: This may be the *ultimate* Motley Crue album. It's totally awesome, and I have no problem saying that. I had a big fan of ours come by just before the album came out and he put it all into perspective for me. He said, "I usually love half a Motley album right away, and then grow to love the other half. This time I loved half of it right away, and then I grew to love the other half even more!" That hit it right on the head for me. I can't begin to tell everyone how jazzed I am about how everything has turned out. Motley Crue is together again, 'nuff said!

Rage Against The Machine



RAGE AGAINST THE MACHINE



Rage Against

The Machine—

Evil Empire

(Epic) 156-695

Rage Against

The Machine—

(Epic/Associated)

451-138

Butthole Surfers—

Electriclarryland

(Capitol) 158-042

Pantera—The Great

Southern Trendkill (east-

west) 155-713

Sponge—Rotting

Pitata (Chao-

Recordings) 489-336

AC/DC—Dirty Deeds

Done Dirt Cheap

(Remastered)

(Atlantic) 488-866

311—Grassroots

(Capricorn) 487-868

AC/DC—High Voltage

(Remastered)

(Atlantic) 487-520

Helmet—Betty

(Interscope) 488-381

Rush—

Test For Echo

(Anthem/AG) 165-385

Biohazard—State Of

The World Address

(Warner Bros.)

484-725

"The Crow"—Orig.

Sndtrk. featuring

Pantera, Stone Temple

Pilots, etc. (Atlantic/

Interscope) 478-230

Nine Inch Nails—The

Downward Spiral

(TVT/Interscope)

478-739

Green Day—Dookie

(Reprise) 478-549

Stabbing

Westward—Ungod

(Columbia) 474-084

Prong—Cleansing

(Epic) 473-017

The Best Of Green

White (Capitol) 469-833

Paul Stanley

(Casablanca) 469-437

Guns N' Roses

(Casablanca) 469-429

Type O Negative—

Bloody Kisses (Road-

runner) 469-023

Pantera—Far Beyond

Driven (eastwest)

468-926

"Bordello Of Blood"—

Original Soundtrack,

Anthrax, Kerbdog, Redd

Kross, more.

(Mercury) 164-111

Alice In Chains—
Dirt (Columbia) 445-833

Mötley Crüe—Decade
Of Decadence '81-'91
(Elektra) 429-316

Stone Temple Pilots—
Purple (Atlantic) 465-963

The Jerky Boys—The
Jerky Boys 3 (Mercury) 164-574

Rush—Chronicles (Mercury)
423-790/393-785

Kiss—Smashes,
Thrashes And Hits
(Mercury) 423-731

Kiss—Alive! (Casablanca)
423-715/393-710

Cinderella—
Night Songs (Mercury) 423-434

Alice In Chains—
Facelift (Columbia) 414-292

Pantera—Cowboys
From Hell (ATCO) 410-332

Everclear—
Sparkle And Fade
(Capitol) 130-070

Suicidal Tendencies—Still
Cyco After All These Years (Epic) 458-083

Butthole Surfers—
Independent Worm Saloon (Capitol) 457-796

Rush—(Mercury) 453-993

Stone Temple Pilots—Core (Atlantic) 453-043

Butthole Surfers—
Ploughed (Capitol) 451-146

Nine Inch Nails—
Broken (EP) (TVT/Interscope) 448-548

Red Hot Chili Peppers—What Hits? (EMI) 448-209

Blind Melon (Capitol) 447-995

Best Of White Lion (Atlantic) 446-278

Eric Clapton—
MTV Unplugged (Reprise/Duck) 446-187

Screaming Trees—
Sweet Oblivion (Epic) 445-312

Megadeth—Countdown
To Extinction (Capitol) 444-485

Kiss—Revenge (Mercury) 441-436

ZZ Top—Greatest Hits (Warner Bros.) 438-010

Twisted Sister—Best
Of Twisted Sister (Atlantic) 435-800

Pantera—Vulgar
Display Of Power (ATCO) 435-305

Ministry—Psalm 69 (Sire/Warner Bros.) 433-748

Social Distortion—
Somewhere Between Heaven And Hell (Epic) 433-631

U2—Achtung Baby (Island) 431-213

The Allman Brothers Band—A Decade Of Hits 1969-79 (Polydor) 430-439

Cheap Trick—Grt. Hits (Epic) 428-658

Pearl Jam—Ten (Epic/Associated) 428-433

The Best Of Green White (Capitol) 469-833

Paul Stanley (Casablanca) 469-437

Guns N' Roses (Casablanca) 469-429

Type O Negative—Bloody Kisses (Road-runner) 469-023

Pantera—Far Beyond Driven (eastwest) 468-926

"Bordello Of Blood"—Original Soundtrack, Anthrax, Kerbdog, Redd Kross, more. (Mercury) 164-111

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EXCLUSIVE

Ozzy Osbourne—
Blizzard Of Ozz (Remastered) (Epic) 138-424

Prong—
Rude Awakening (Epic) 157-610

Ozzy Osbourne—
No Rest For The Wicked (Remastered) (Epic) 136-333

downset.

downset—
Do We Speak A Dead Language? (Mercury) 164-582

Kiss—Double Platinum (Vol. I/II) (Casablanca) 424-788/394-783

Fear Factory—
Manufacture (Roadrunner) 134-304

Billy Squier—Greatest Hits (Capitol) 122-887

Alice In Chains—
Unplugged (Columbia) 157-008

Primus—
Tales From The Punchbowl (Interscope) 127-652

Scorpions—
Live Bites (1988-1995) (Mercury) 128-612

Filter—Short Bus (Reprise) 125-997

The Best Of Lita Ford (RCA) 125-054

Jimi Hendrix—
Band Of Gypsies (Capitol) 122-598

Black Sabbath—
Sabotage (Warner Bros.) 118-380

Corrosion Of Conformity—
Blind (Columbia) 118-240

Jane's Addiction—
Virtual De Lo Habitual (Warner Bros.) 407-098

Social Distortion—
406-744

Black Sabbath—We Sold Our Soul For Rock 'N' Roll (Warner Bros.) 404-632

Eddie Money—
Grt. Hits: Sound Of Money (Columbia) 403-428

Pat Benatar—
Best Shots (Chrysalis) 401-646

Mötley Crüe—Dr. Feelgood (Elektra) 387-944

Skid Row (Atlantic) 379-602

Kix—Blow My Fuse (Atlantic) 375-832

Jane's Addiction—
Nothing's Shocking (Warner Bros.) 375-741

Ramones Mania (Sire) 371-450

Biohazard—
Mata Leao (Warner Bros.) 159-442

In Memory Of—
Various Artists (Dwell Records) 164-765

7 Year Bitch—Gato Negro (Atlantic) 151-217

Gwar—Scumdogs Of The Universe (Metal Blade) 150-839

Sacred Reich—Heal (Metal Blade) 150-821

Quiet Riot—Greatest Hits (Pasha) 150-655

Paradise Lost—
Draconian Times (Relativity) 149-294

Type O Negative—
October Rust (Roadrunner) 165-977

Stabbing Westward—
With Blister Burn + Peel (Columbia) 148-858

Bad Religion—
The Gray Race (Atlantic) 148-106

Ministry—
Filth Pig (Warner Bros.) 147-488

Steve Ray Vaughan & Double Trouble—Greatest Hits (Epic) 140-939

Rocket From The Crypt—
Scream, Dracula, Scream (Interscope) 140-586

Victor (Atlantic) 147-132

Scorpions—

Best Of Rockers 'N' Ballads (Mercury) 423-590

Six Feet Under—

Alive (Metal Blade) 170-316

Ad Dead—

Conspiracy (Mercury) 120-665

Eric Clapton—

The Cream Of Eric Clapton (Polydor) 121-665

AC/DC—

Highway To Hell (Remastered) (ATCO) 120-311

Steve Val—

Sex And Religion (Relativity) 120-303

Bush—

Sixteen Stone (Trauma Records) 118-885

Black Sabbath—

Sabotage (Warner Bros.) 118-380

Deftones—

Adrenalin (Maverick/Sire/Reprise) 141-001

Jane's Addiction—

Virtual De Lo Habitual (Warner Bros.) 407-098

Social Distortion—

406-744

Black Sabbath—

We Sold Our Soul For Rock 'N' Roll (Warner Bros.) 404-632

Kiss—

Unplugged (Mercury) 152-173

Sepultura—

Roots (Roadrunner) 150-854

Alice In Chains—

142-331

Korn (Immortal/Epic) 142-331

A Tribute To Stevie Ray Vaughan—Eric Clapton, B.B. King, more. (Epic) 164-087

Kiss—

You Wanted The Best, You Got The Best (Mercury) 160-770

Neil Young And Crazy Horse—

Broken Arrow (Reprise) 160-655

Sponge—

Wax (Warner Bros.) 160-572

Biohazard—

Mata Leao (Warner Bros.) 159-442

In Memory Of—

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7 Year Bitch—

Gato Negro (Atlantic) 151-217

Gwar—

Scumdogs Of The Universe (Metal Blade) 150-839

Sacred Reich—

Heal (Metal Blade) 150-821

Quiet Riot—

Greatest Hits (Pasha) 150-655

Paradise Lost—

Draconian Times (Relativity) 149-294

Type O Negative—

October Rust (Roadrunner) 165-977

Stabbing

Westward—

With Blister Burn + Peel (Columbia) 148-858

Bad Religion—

The Gray Race (Atlantic) 148-106

Ministry—

Filth Pig (Warner Bros.) 147-488

Steve Ray

Vaughn & Double Trouble—

Greatest Hits (Epic) 140-939

Rocket From The

Crypt—

Scream, Dracula, Scream (Interscope) 140-586

Victor

(Atlantic) 147-132

Marilyn Manson—

Antichrist Superstar (Nothing/Interscope) 171-575

Kiss—

Unplugged (Mercury) 152-173

Sepultura—

Roots (Roadrunner) 150-854

Alice In Chains—

142-331

Korn (Immortal/Epic) 142-331

A Tribute To Stevie

Ray Vaughan—Eric

Clapton, B.B. King, more. (Epic) 164-087

Kiss—

You Wanted The

Best, You Got The

Best (Mercury) 160-770

Neil Young And Crazy

Horse—

Broken Arrow (Reprise) 160-655

Sponge—

Wax (Warner Bros.) 160-572

Biohazard—

Mata Leao (Warner Bros.) 159-442

In Memory Of—

Various Artists (Dwell Records) 164-765

7 Year Bitch—

Gato Negro (Atlantic) 151-217

Gwar—

Scumdogs Of The Universe (Metal Blade) 150-839

Sacred Reich—

Heal (Metal Blade) 150-821

Quiet Riot—

Greatest Hits (Pasha) 150-655

Paradise Lost—

Draconian Times (Relativity) 149-294

Corrosion of Conformity



"Heavy Metal"—Orig.
Soundtrk. (Elektra) 122-416

Collective Soul—
(Atlantic) 122-192

Sepultura—Chaos A.D.
(Roadrunner/Epic)
467-654

Kiss—Alive II
(Casablanca)
467-035/397-034

Pearl Jam—Vs.
(Epic) 465-427

Kiss—Alive III
(Mercury) 459-636

Kiss—
(Casablanca) 424-820

Kiss—Hotter Than Hell
(Casablanca) 424-812

Megadeth—Youthan-
asia (Capitol) 108-340

Ozzy Osbourne—
No More Tears
(Remastered)
(Epic) 136-432

Ozzy Osbourne—
Bark At The Moon
(Remastered)
(Epic) 136-408

Suicidal Tendencies—
Lights... Camera...
Revolution (Epic)
409-714

Corrosion Of
Conformity—
Wiseblood
(Columbia) 167-734

Anthrax—Stomp 442
(Elektra) 140-036

Europe—1982-1992
(Epic) 138-032

Ozzy Osbourne—
Live & Loud
(Remastered)
(Epic) 136-440/396-440

Ozzy Osbourne—
Into The Unknown
(Metal Blade) 165-407

Nell Young—Harvest
(Reprise) 129-189

King's X—Ear Candy
(Atlantic) 156-240

Suicidal Tendencies—
The Art Of Rebellion
(Epic) 440-529

Black Sabbath—
Sabbath, Bloody
Sabbath (Warner Bros.)
434-340

Sublime—
Gasoline Alley/MCA
168-658

Suicidal Tendencies—
Lights... Camera...
Revolution (Epic)

Black Sabbath—
Volume 4
(Warner Bros.) 463-612

Ozzy Osbourne—
Just Say Ozzy
(Epic) 138-382

Dream Theater—A
Change Of Seasons
(eastwest) 135-855

Dokken—
Dysfunctional
(Columbia) 127-902

Ozzy Osbourne—
Tribute
(Remastered)
(Epic) 136-374

Encomium: A Tribute
to Led Zeppelin—
Various Artists
(Atlantic) 121-434

Therapy—Internal Love
(A&M) 149-989

Neil Young—Mirror Ball
(Reprise) 131-359

Rush—Fly By Night
(Mercury) 454-017

Accept—Ball To
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SILVERCHAIR

Believe it or not, way back in the days of our great grandparents there were no color movies, no television and heaven forbid, no MTV. For mass culture entertainment, people tuned into *Amos & Andy* on the radio, or paid a quarter to see a movie. It was a simple existence, kinda like living in the Australian Outback. The most exciting time was when the carnival came to town and pitched its tents amid roaring elephants and a electric atmosphere. Everybody was there to see this new and different spectacle—it was the place to be.

The acrobats, clowns and performing horses were cool, but Americans in particular loved sensationalism, and for this reason, they especially loved the "Freak Show." People paid to see bearded ladies, Siamese twins and two-headed calves, anything that was peculiar or different drew their attention.

The members of the group Silverchair are freaks in their own right. The album **Freak Show** is Silverchair's second attempt at platinum, even though guitarist/vocalist Daniel Johns, drummer Ben Gillies and bassist Chris Joannou are not even out of high school yet. They're too young to be full-fledged rock stars, yet they've seen too much of the world to be "normal" high school students in the backwaters of Newcastle, Australia. So Silverchair exist in a strange twilight zone located somewhere between the teenage wasteland and the "real world"; it's a feeling that sometimes makes them feel like true members of a freak show. Recently **Hit Parader** had a chance to talk with Ben and Chris about the power and pleasure of being successful and 17.

Hit Parader: Do you really feel like life on the road is a Freak Show?

Chris Joannou: Our whole life is a Freak Show. We're in our final year in school and we've just released our second album. We should be touring more, but we're not because we have to be in school. I've asked my really good mates, if it's weird when we say, "We're going overseas for a week, we'll see you when we get back." They're like yeah, yeah, it's weird.

Ben Gillies: When we're on the road, everyone's always trying to get a look at us. Kids crowd the hotels. It totally makes you feel like you're a member of the old traveling Freak Shows with dwarfs and bearded ladies. Life on the road is fully a traveling circus. The whole thing about making rock and roll is that a band goes from one town into another town and sets up like a circus. As well, there are so many freaks in the music industry. So it seems like an appropriate name for an album.

HP: Your first album, **Frogstomp**, went triple platinum in your native Australia, double platinum in the United States and Canada, and



SILVERCHAIR

ALL GROWN UP

BY JODI SUMMERS



gold in New Zealand and the Philippines. Did you feel a lot of pressure to continue that success when you went into the studio to record your second album?

CI: Not particularly, anything can change in the music business. One day you're not accepted and the next day you can be accepted by people. Things change, people have different tastes in music. So you can't really get your hopes up. You have to go in with the attitude that you don't know what to expect.

HP: *Freak Show* shows a lot more musical diversity than your debut. Are you influenced by new musical trends?

CI: Not really. You just be yourself, and you can be that. You can't be what people want you to be. The playing on the new album is a lot better than the first album, as are the songs. *Freak Show* is a bit better all the way around.

BG: A lot of people think they're not being influenced by the trends, that they're not going to change. We're not influenced by the latest fashion, there's a lot more variety on this album.

Frogstomp was just there, it encompassed a small box. *Freak Show* encompasses a much bigger creative space, there's a lot more variety on it. Our world has gotten larger. The heavy songs are heavier, the quieter songs are quieter, and then we've got all these songs in between. There's a punk song, there's a song with Indian instruments on it, there's a song with strings... It's just better than the first album.

HP: Where did you find your influences for this record?

CI: There's so much. For this record, we went back to old stuff like Led Zeppelin and Black Sabbath, and listened to new stuff as well, like whole heaps of stuff from Tool, Korn, Quicksand and Rage Against The Machine.

HP: You live in Newcastle, Australia, and you recorded the album in Sydney, so your influences are decidedly Australian. What is the local music scene like in your country?

BG: You mean Australian music? We're not really influenced by Australian stuff because there aren't very many Australian bands that play the kind of music that we're into. Most Australian bands are into American pop kind of stuff. We do like some of the bands, but it's not the kind of music we're really into.

HP: What's Newcastle like?

BG: Newcastle is a small, industrial steel city. There's a big steel works there.

CI: And heaps of beaches, it's right on the coast, it's very beach oriented. It's not very big, only about a half a million people there. The music scene is very pub rock, mostly cover bands. When we started Silverchair, we didn't

play around that much, the odd gig for a few people in a pub. That's about it. We only played gigs around Newcastle really, we never played in Sydney until we got our first deal.

BG: Fashion-wise the look is all paint on jeans, long hair, dark glasses, dark jeans, it's pretty funny. Musically, it's all four/four songs, very AC/DC.

HP: Are AC/DC still the most legendary Australian band?

BG: The most legendary hard rock touring band, definitely.

HP: So if there's not really a whole lot happening musically in Newcastle, how did you get signed?

CI: We won a demo competition and we got to record a song in a proper studio and make a small film clip for it. We recorded the song *Tomorrow* for a radio station, and it actually got played on air. Then the record company saw the film clip and liked the idea and they came to a gig where there was about 12

people and it just went from there.

HP: How has your success changed your life?

BG: It's like we're living two lives now. When you go home you're like every normal 17 year old, going to school, going to the beach, parties, hanging out with friends. Then you've got your other life where you get to travel around the world and meet millions of people. Each night you're playing for thousands of people and staying in nice hotels. It's pretty weird, but you get used to it.

HP: How has touring internationally changed your perspective on things?

CI: It takes a while for it to sink in, and for you to realize what's happening to you. When we came to the States, we realized it was a whole, big adventure.

HP: What have been some of the standout experiences in your travels?

CJ: It was a big shock to see a city like New York for the first time, I was pretty excited about that. Sydney is like nothing compared to New York. It was just like straight out of the movies, everything I expected it to be—a real *Freak Show*.

BG: We played the Whiskey, the same place the Doors played, that was great. Then we played the Santa Monica pier, it was the biggest shocker we'd ever had. It was just a nightmare because the whole PA went down. We were screwed around by the PA people. They didn't give us proper generators to run the PA—there was no power, we were pretty angry. The crowd was socko, so we were pretty happy about that. We've yet to play a good show in L.A. We're going to have to do that on this tour.

"We feel like we're part of one of those old traveling freak shows."

SEXPOD

PLAYIN' WITH BALLS

BY HENRY THOMAS

It certainly doesn't rate as headline news to state that over the last two years women have been making a particularly significant impact upon much of the rock and roll landscape. Don't believe us? Well then, just go and ask the likes of Alanis Morrisette, Joan Osbourne or No Doubt's Gwen Stefani, all of whom have recently attained the distinction of being chart topping, Grammy nominated superstars. But while the pop, alternative, rap and country music scenes have been positively brim-

blue-collar sex appeal with a no-nonsense rock and roll sensibility, band members Karyn Kuhl, Alice Genese and Tia Sprocket leave little doubt that they mean serious business. With the release of their first full-length album, **Goddess Blues**, this New York based power trio has laid claim to the title of "reigning queens of the East Coast hard rock scene"—though they would probably dismiss such a title as sexist, chauvinist and pointless. They don't want

upset; we're not really musicians—we're space angels. Sexpods are what space angels come from."

Formed back in 1993, Sexpod quickly emerged as one of the most talented, popular and controversial bands on the ever-hip New York club circuit. While the band's no-holds-barred approach and '90s "boogie" sound caused more than a few male eyebrows to be raised, there was no denying that this power trio had the chops, the looks and the attitude to take their musical message a long way. In 1995 they took the bold step of recording a quickie EP, *Home*, that further expanded their realm of influence and led directly to a career-making performance at that year's prestigious South By Southwest festival—long known as a hub of record biz interest. By early 1996 the band had signed a new

"Once people hear us play, they know it's not a gimmick."

recording deal and went into the studio to begin work on **Goddess Blues**, a disc guaranteed to blow your speakers and blow your mind with equal ease. On such songs as *Foot On The Gas*, *Pretty Thing* and the pulsating, amusing *Drunk In A Dress*, Sexpod show that you don't necessarily need balls to play some ballsy rock and roll.

"We never set out to be an all-female band, or make any sort of social statement," Kuhl said. "It just sort of happened. But once we all got together and started writing and playing together, we saw that we had a good thing going here. We didn't care if people put walls up in front of us, and we didn't care if some of the guys didn't take us seriously—we were committed, and I think that shows. We learned pretty quickly not to get defensive about some of the remarks we heard. Instead of getting mad, we just got even by blowing the people who made those remarks off the stage. We believe in the power of music, the power of rock and roll. Music doesn't care how tall you are, what color you are, or what sex you are. If you can play, you can play—it's really that simple."



Sexpod: "We're not really musicians—we're space angels."

PHOTO: SETH HOCHMAN

ming with solid contributions from a variety of female performers, the world of hard rock has remained a veritable bastion of male domination. About as close as hard rock has gotten to producing a star, "female" in recent years is a guy named Marilyn—and we definitely all know that story.

With all that in mind, here comes a band called Sexpod, three heavy-handed girls who just may give the hard rock scene a markedly new look by the time they get finished toying with it. With a sound that's been called "Patti Smith meets Soundgarden", and a look that blends

to be known as girl band that plays great rock and roll—they want to just be known as a band that plays great rock and roll...period.

"We've already heard all the remarks," Kuhl said. "We've heard what everyone thinks about women playing rock and roll. But once they hear us play, they know this isn't any gimmick. They know we're the real thing. Maybe some guys are a little intimidated by a band of girls that know how to play their instruments and have conviction about the music. But if that's the way they feel about it, that's just too bad. Anyway, the guys shouldn't get too

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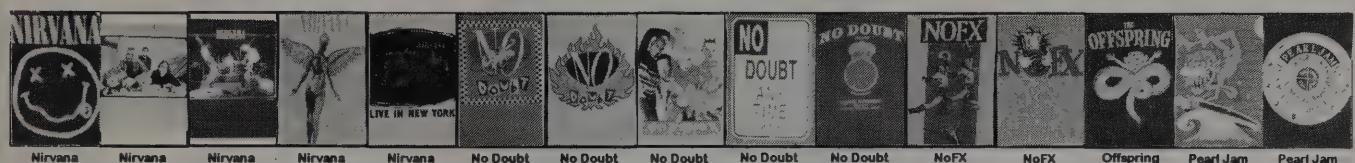
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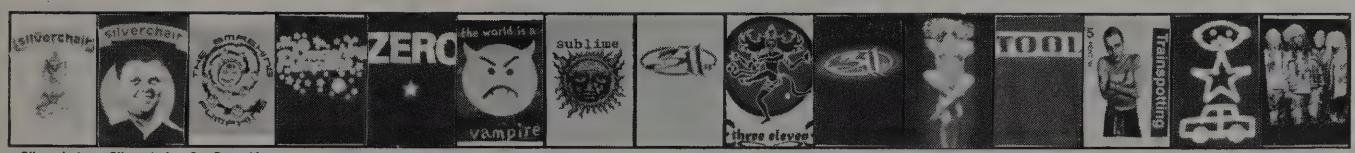


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JZ462 ASH, 1977	JL350 "I HATE WORK"	JI587 NIN, Green logo	JZ612 SILVERCHAIR, burgundy
JE223 BAD RELIGION, Cross	JL351 "I HATE EVERYTHING"	JE222 NIRVANA, Group (ringer)	JE242 SM PUMPKINS, String/heart
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JJ283 CLASH, Group	JI454 MENSWEAR, Logo	JJ572 POE, Psycho	JE741 TOOL, Wrench
JH920 KURT COBAIN, People mag	JE228 METALLICA, Kill 'Em All	JZ421 IGGY POP, Raw Power	JE201 TOOL, Contortionist
JJ521 CURE, Wild Mood Swings	JE276 METALLICA, Ride Lightning	JJ483 POP WILL EAT ITSELF	JE912 TOOL, "...no chiefs"
JJ522 CURE, Disintegration	JJ550 METALLICA, like Beavis	JE219 PORNO/PYROS, Buddha	JZ414 TRAINSPOTTING, Logo
JZ519 DEPECHE MODE, Gun	JH360 MIGHTY BOSSTONES, dog	JZ508 PRODIGY, The Spider	JZ475 TRAINSPOTTING, Group
JZ535 DESCENDENTS, Milo	JE216 NADA SURF, CD cover	JZ367 PULP, Logo	JZ520 U2, Pop LP
JX231 FUGAZI, Not Fugazi	JE590 NIN, Fixed	JH104 RAGE/MACHINE, Evil CD	JZ522 U2, Rattle/Hum
JH033 GARBAGE, No 1 Crush	JI252 NIN, Teeth/salt trail	JH977 RAGE/MACHINE, Troops	JE231 WEEZER, Pinkerton
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Noodles: The heart
and soul of
Offspring's attack.



PHOTO: RICK GOULD/ICP

The Offspring sensed they had a winner on their hands the moment they started playing some of their new songs on stage last summer. Throughout their sold-out European tour, this Orange County-based quartet treated their loyal fans to a healthy dose of the material contained on their recently released collection, **Ixnay On The Hombre**, performing those songs right along-side the crowd-rowing tunes from their multi-platinum disc, **Smash**. Despite the fact that none in the audience had ever heard a note of the new music before, they all stood and cheered such songs as *All I Want*, *Gone Away* and *Meaning Of Life* as if they were as familiar as past group hits like *Come Out And Play* and *Self-Esteem*. It all proved to be an extremely rewarding experience for vocalist Dexter

Holland, guitarist Noodles, bassist Greg K. and drummer Ron Welty, each of whom can instantly recall their favorite moment of the Offspring's trans-European road trek.

"The one incident that comes to my mind happened at the Lowlands Festival in Holland," Welty said. "It started out as a rather regular set, but as we went along, and the fans got more into it, they started jumping up on stage. At first, the security people moved them away. But then so many of them started to jump up on stage that security was just overwhelmed! Before we knew it, the entire stage was packed with fans. All they did was jump around, stage dive and have fun. We just kept playing. It was like having a big party in your living room."

To many, it would seem as if life has been nothing short of a non-stop party for the Offspring over the last two years. Following a five year period during which the group treated their music as little more than a hobby while they attended college or worked their day jobs, suddenly with the unexpected success of **Smash**, they found themselves one of the hottest bands on the rock scene. They were hailed far-and-wide for supposedly spearheading a "punk renaissance" in America, and their fun-loving, easily digestible tunes became veritable anthems for the mid-'90s. Everywhere one turned, from magazine covers, to radio, to MTV, they were confronted by the Offspring...to the extent where even the band's members realized they'd better lay low for a while or risk the dread "disease" of media overkill.

"It was something we had never thought about before," Holland said. "We were just this little band from Southern California that would get together when the mood hit us and play some music. Suddenly we were getting these offers to play at festivals around the world and to appear

on TV. It happened rather suddenly, but

OFFSPRING

since we had been together for a number of years before that, we were comfortable with who we were and what we wanted to do with the band. It worked out okay."

Okay, indeed! The world-wide success of **Smash** led directly to the Offspring being offered a mega-million dollar record deal with giant Sony Music, the home of such perennial chart-toppers as Aerosmith and Pearl Jam. To the surprise of many of the group's followers, Sony was able to lure the band away from their previous home at independent Epitaph Records, a label that Holland had often referred to "as our second home." But as is the case with just about everything in modern American society these days, big money talks big, so when Sony hit the group with a deal one insider claims was "just too good to pass up",

the Offspring rather reluctantly made the switch to major label status. Judging by the musical spirit displayed throughout **Ixnay On The Hombre**, however, the label change has only had a positive impact on the band's creative zeal.

"I don't think there was ever a real problem between the Offspring and Epitaph," our inside source said. "It wasn't a situation like there's been with some bands that simply outgrow an indie label's ability to handle them. After all, **Smash** sold over eight million copies and Epitaph did a hell of a job keeping product in the stores. They made a lot of money off of the Offspring, and the Offspring made a lot of money from the label. But when a company like Sony comes along, checkbook in hand, promising to take the band to an even higher level—if that's possible—it's hard to turn down. The Offspring were free agents after their last album with Epitaph, and if it's alright for free agent ball players to change teams for money, why isn't it okay for a free agent band to do it?"

Rather than succumbing to the inherent pressures of their move to the Big Time, the

now rank as one of contemporary music's most continually inventive and contentedly entertaining foursomes. It's a distinction this band doesn't take lightly.

"So many people jumped on stage that the security guys were just overwhelmed."

"If there's one word that sums up what we do it's attitude," Holland said. "It doesn't really matter what kind of music we're playing on any given song. It doesn't matter what instruments we choose to include, or what kind of influences that might pop through. It's the attitude that matters. That's why working with someone like Dave Jerden was so good for us. He understands what we're trying to do and I think he brought out that attitude in our music even more on this album."

Dexter Holland:
"The one word
that sums us up
is attitude."

PUNK POWERED

BY STAN DAVIS

Offspring reacted to arriving at their new home at Sony by cranking on all their creative cylinders. As soon as they completed a grueling 227 show concert schedule that ran through the tail end of 1996, the band sequestered themselves in the recording studio with noted producer Dave Jerden (whose previous credits include work with Jane's Addiction and Social Distortion) to begin the arduous process of writing and recording the material that would comprise **Ixnay**. In sharp contrast to their public image as a somewhat one-dimensional, "good time" party band, the Offspring have always prided themselves on the complexity and diversity of their musical attack. As far back as their debut disc, **Ignition**, the band has enjoyed surprising their fans with everything from unexpected acoustic passages to merging their special surf-punk approach with a variety of decidedly non-beach-related rock and roll styles. Once again on their latest disc, especially on such tunes as *Gone Away* and *Me & My Old Lady*, the Offspring have shown that they



PHOTO: JOE GIRON

It used to be the BIG criticism of Metallica: "They're not showmen", media rags once railed. "They just stand there," the band's detractors used to cry. "It'll never work in arenas", others once stated.

Indeed, once upon a time their live shows presented a bit of a dilemma for the Metallermen. In their hearts, all they wanted to do was dress in black, plug in their instruments, and wail away as loudly as possible with a minimum of fuss and bother. Stage props? What were those? Special effects? Never heard of 'em! The band believed such trappings of a traditional rock "show" were better left in the less-than-capable hands of the "glam" merchants of the mid-'80s or the avant-garde rock practitioners of the early '90s.

But these days things are startlingly different in the world of Lars Ulrich, James Hetfield, Kirk Hammett and Jason Newsted. As they continue touring the world in support of the 1996 release **Load**, these legendary Bay Area Bush Brothers stand on stage amidst one of the most eye-popping, effects-loaded and genuinely entertaining stage sets in recent memory. With their double-sized performing area, clever utilization of special effects (including the apparent nightly immolation of an unfortunate roadie), and incredibly tight two-hour set, Metallica's 1997 road tour continues to amaze anyone and everyone who comes in contact with it.

"We're glad that people find the show entertaining," Ulrich said. "A lot of time and effort went into planning everything that goes on. We certainly had a hand in it, but we're working with some really creative people who can take any ideas we have concerning the stage set, and what might happen with the lights and effects, and really expand upon that. It kind of leaves us free to concentrate on what we do best—and that's play music."

With over 600,000 fans in more than a dozen nations having attended Metallica's "Load on the Road" performances, Metallica's music has never been more popular. While in recent years the band's commercial fortunes have suffered a minimal slump in North America—where **Load's** triple platinum status pales in comparison to the nine million copies sold by the group's illustrious **Metallica** disc—throughout the rest of Planet Earth, the group has never been stronger. In fact, on their current road outing, the Metallermen are touring in certain distant ports-of-call in South America and Asia that they had

never previously reached. Ulrich admits that playing in new places, in front of fans who've never before had the opportunity to experience a Metallica concert, is still a thrill nothing else in life can match.

"I'm not saying that playing Cleveland, or Dallas or New York isn't still incredibly exciting," the demon drummer related. "But it is very different when you go overseas and play in some city that's not that familiar with rock and roll. You end up with some very strange situations. The food is different, the customs are different and the way the fans sometimes react to the music is different, but that's

helped not only shape the sound and structure of the music they play, but has also played a role in shaping society itself. Such heady praise is quickly deflected by Ulrich, who finds the very concept of Metallica's major impact on society a little hard to swallow.

"What did we do?" he asked. "We didn't stop world hunger or bring peace to the Middle East. All we've done is play music and hopefully entertain some people along the way. I think it's kinda sad to think that what we do would have any real impact on society. But, on the other hand, the longer we do this, the more we realize that rock and roll can change the world. It sounds like a cliche, but rock and roll is the universal language. What else can travel all the way to South America, or Japan, or France and be instantly accepted by thousands of people? That's the power that rock and roll has."

Despite Lars' initial denials, the power of Metallica's brand of rock and roll has unquestionably had a major impact on the worlds of music, fashion and even politics. After all, where would we all be if these guys hadn't come along to give the American music scene a much needed kick in the ass in the early '80s? And where would be if they hadn't decided to make black T-shirts and jeans their on-stage badge of honor? And where would we be if the band's often scathing lyrical forays on such discs as **...And Justice For All** and **Master Of Puppets** hadn't raised the public consciousness on a variety of hard-hitting issues? While they certainly never set out to be musical revolutionaries, fashion taste-makers or social commentators, as they've matured as men and

BY CHRIS G. BRADLEY

what makes it really cool. A lot of those people are thankful to have a band come to their town and play—there aren't too many jaded people in the front row, that's for sure."

Lars' last statement may serve as a somewhat back-handed barb at some of the music industry types who still regularly appear at State-side Metallica shows to

"A lot of time and planning went into everything that goes on in this show."

rather casually watch and listen. But despite the "seen it, been there" attitude that the group now elicits from a small segment of the rock community, the undeniable fact is that no band in rock history has ever received a more continually enthusiastic response—both from fans and the industry—than Metallica. Hailed by many as the "Greatest Heavy Metal Band On Earth," as well as the "hardest working group in show business" (sorry Janes Brown), Metallica continue to wow and amaze with both their stage originality and their album dexterity. Having now sold over 20 million albums during their illustrious 14 year career, Metallica have solidified their position—along-side the likes of Led Zeppelin, Black Sabbath and Kiss—as one of the true "patron saints" of the hard rock form, a band that has

as musicians, they've grown to realize that such responsibility kind of goes along with the territory of being one of the world's most popular, successful and important bands.

"We couldn't believe the reaction we got when we cut our hair," Ulrich said. "We did it because we all wanted to do it. We did it at different times and for different reasons, but people were trying to read all these different things into it; we had gone 'alternative', we were leaving behind our metal roots, all that kind of stuff. It made us laugh to realize the kind of impact what a little move like that had on a lot of people. Believe me, Metallica has never been about setting—or following—fashion trends. We'd rather just go our own way. If other people want to follow, that's up to them."

METALLICA HEAVIER THAN EVER



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Gavin Rossdale enjoys being a rock and roll star...most of the time. He likes the attention the success that his band, Bush, brings his way wherever he may roam. And he gets off on the acclaim that his artistic accomplishments garner within the upper crust of rock society. But one thing that Rossdale doesn't particularly enjoy is seeing both his name and his handsome face continually cast upon the world's gossip pages, linking him romantically with every female in the Northern Hemisphere and spotting him at every night spot and media event in creation. Mr. Rossdale insists that he's gotten a bad rap, that after the multi-platinum success of both Bush's debut disc, *Sixteen Stone* and their recent *Razorblade Suitcase*, he's been somewhat unwittingly cast in the role of a rock and roll lothario. So recently when we had the chance to confront Rossdale about success, stardom and scandal, he was willing—if not particularly enthusiastic—about opening up concerning these various elements of his star-studded (or should that be stud-starred?) life.

Hit Parader: Has all the added attention of stardom been difficult for you to handle?

Gavin Rossdale: Most of the time I've enjoyed it immensely. I'm lucky in that I have some very good people around me—good friends—and it's a great deal of fun to share elements of this with them. We speak about it all the time, and at those times it's quite enjoyable. There have been times, however, when I have felt a bit beaten up by the media and the like. It made me angry for a short while. But it really doesn't make sense to hold onto that anger. It accomplishes no good purpose.

HP: How difficult a mental transition was it for you to become an "overnight sensation"?

GR: The truth is that I was anything but an overnight sensation. I started on this path when I was 17 years old, and perhaps if someone had told me back then that it was going to take seven or eight years before anyone began to recognize my work, I may have given up before I got started. But it's all just sort of developed naturally for me, and it's been fun. I've been able to live the kind of lifestyle I've enjoyed, and surround myself with artistic-minded people who've continually made my life interesting.

HP: Has the reaction to *Razorblade Suitcase* been as positive as you may have hoped?

GR: It was very nice that it entered the charts in America at Number One. To me that means that a lot of fans were anx-

BUSH PROVING THEIR WORTH

BY TIM RILEY

"I've been able to live the kind of lifestyle I've enjoyed and surround myself with artistic-minded people."

ious to hear more from us. I think that's always a bit of a concern from a band that enjoys a great deal of initial success. That was very rewarding.

HP: Were you ever concerned that *Sixteen Stone* was a career pinnacle you may never reach again?

GR: Who really knows if it isn't? What happened last time was totally amazing. Perhaps we never will have that kind of commercial recognition again. But that's not to say that we won't make better music. Unfortunately, one has little to do with the other.

HP: How has success changed you?

GR: I sincerely hope it hasn't. I think those who know me believe that I'm basically the same person I was a number of years ago. They know I live in the same little basement apartment in London and have the same circle of close

friends. When you're touring as much as we are it may be difficult to stay in touch with everyone you'd like to, but I do the best I can. And as far as my living accommodations are concerned, perhaps I will try to find a new place sometime this year. It's been a matter of finding the right time to move. I've just been so busy over the last two years that the idea of going out looking for a new place, then going through a move seems a bit too much. But I realize now that it's time to do it. I want a place where I can have a view, and burn real wood in the fireplace—it'll be very special to have a place that's really my own.

HP: And what impact has success had on your private life?

GR: It's turned it into a bit of a mess, really. My girlfriend just kind of split on me towards the end of the last tour, and it really messed up my private life. I still don't know exactly what happened. I think she understood all the garbage that was being written in the papers—but maybe she didn't.

HP: Did all the rumors of your "friendships" with some of rock's top female stars do your relationship in?

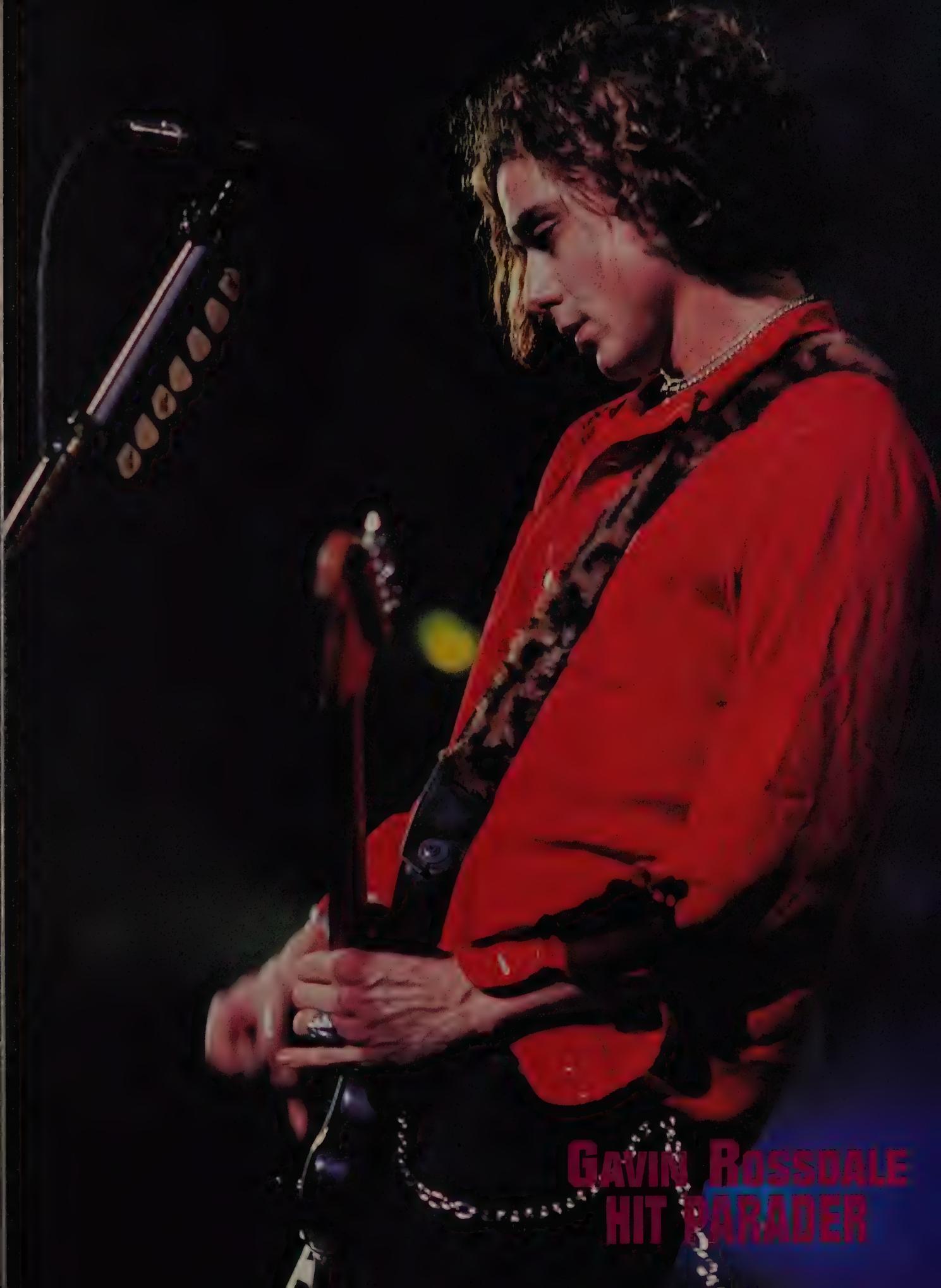
GR: I'm certain that it didn't help it any, but I don't know if it really did it in. I had hoped that my relationship was strong enough to withstand just about anything. I suppose I was wrong.

HP: How big a role do you feel that your sex appeal has played in Bush's success?

GR: I do hope that the music plays a part in all of that as well. It would be kind of silly otherwise, don't you think? But there is a kind of frenzy that we create that is very exciting, and I don't really know what causes that. In a way I hope that people do find what we do somewhat sexy because I think that sex is an important element of rock and roll, and it's something that's been generally missing for a long while. I don't believe that sex appeal is the key element to any success we've had, but I don't mind that it has played a role.

HP: Do you think Bush has finally overcome that "British Grunge" stigma?

GR: I don't know if I fully ever understood it to begin with. The press made such a big commotion over the fact that I mentioned that I liked Nirvana. I still like Nirvana. But I believed any comparisons between Bush and any of the Seattle bands was unwarranted then, and it's unwarranted now. I realize that we tend to generate emotion in people—that they either love us or hate us—and that's good. But I don't believe that any false animosity is necessary. There's enough reason to love us or hate us on our own merit.



GAVIN ROSSDALE
HIT PARADER

By even the most conservative estimates, the rock and roll "biz" has been around for the better part of 40 years. And rarely in the form's long and glorious history—not back in the halcyon days of '60s "flower power", '70s "dread disco" or even '80s "heavy metal"—have so many been so confused about so much in terms of the musical direction in which the rock world may next be headed. Make no mistake about it, the entire rock and roll industry is in quite a quandary in mid-'97, with no dominant trend, style or band dictating the path contemporary music must take in order to best ensure its future fame and fortune.

The executives at the various record labels, whose jobs consist primarily of trying to predict The Next Big Thing in rock and roll, seem as confused as everyone else in regard to this fast-growing dilemma that threatens the future welfare of contemporary music. Depending on whom you may ask, industry conjecture concerning rock's future ranges from one end of the spectrum to the other—from the immediate demise of the entire rock empire to the imminent flowering of an exciting array of new musical hybrids. Certainly, more than a few high-paying music biz jobs are at stake here; what's at stake may well be the future health of the entire contemporary music form.

To many jaded ears, it seems a safe bet that if indeed rock and roll is going to continue thriving in the forthcoming years, it's going to take some very special bands to lead the way. Some of those groups may not yet have begun to make their mark upon the rock and roll landscape—others most certainly have. One of the most significant of those acts may very well prove to be a little ol' band called 311—an admittedly strange amalgam of musical miscreants who quite possibly will emerge as the group most willing and able to help lead the charge into that bold, new rock and roll frontier. No, this corn-fed, Nebraska-bred quartet (who take their name from a local police code for "indecent exposure") isn't about to take on such a challenge single-handed. But judging by the success of their platinum-selling disc, **311**, as well as by the anticipation generated by their new collection, now due by mid summer, it appears as if the unique blend of rap, metal and hardcore presented by bandmembers Nicholas Hexum, P-Nut, SA and Chad Sexton may well be the magical musical elixir needed to wake rock and roll from its lingering doldrums.

"It kind of gets us a little nervous when anyone starts placing us in a position to really make a difference," P-Nut explained. "We're just a bunch of guys who enjoy making music and who real-

"If we can reach people with our music, that's about as good as it gets."



ly don't follow any of the 'rules' about what you're supposed to do. I think that there are a number of bands out there who have been able to go against the grain a bit, to do things their own way, and end up with something that was not only successful, but also something that was really different."

Along with the likes of Korn and Rage Against The Machine, 311 has now

blossomed as one of hard rock's most daring, influential and important young acts. With their undeniably positive lyrical message contrasting sharply with the dour outlook presented by so many other upstart bands, 311's style and sound has managed to deftly capture the hearts and minds of a new generation of fans. These loyal followers—who have now bought over a million

"What's the purpose in fighting? Nobody comes out a winner."



KEEPING SCORE

copies of the band's debut disc are seeking something more than mindless guitar noodlings and woe-is-us musical messages. They want a fun, up-beat alternative to the "alternative", and 311 deliver that feel-good attitude in abundance. Like the infamous weather in San Francisco, the music created by this fearsome foursome is liable to change from minute-to-minute— at

one instant being a heavy-duty rage, the next a reggae-cum-rap rant. At all times however, these guys keep their eyes squarely on the task at hand; the boys in 311 aren't shy about saying that they're "business wise", nor are they particularly concerned about admitting that from time-to-time they follow the sales charts. They know full well that a band can have a good time

BY SHAWN HILL

and still take what they do quite seriously.

"We're very serious about certain things, Hexum said. "One of those things is the non-violent element to what we do. What's the purpose in fighting? Nobody comes out a winner. We want to open people up to a positive outlook. That's real important these days. It's great when a fan comes up after a show and says that our music has had a real positive effect on their lives. That makes it all worthwhile. If we can make music that we love, and know that it actually reaches out and touches people with a special force, that's about as good as things can get."

These days, 311 are busy busting their butts, working feverishly with producer Scott Ralston to put the finishing touches on their latest batch of life-changing, people-grabbing, hard rocking tunes. On their new disc, 311 has taken many of the musical elements that made their previous album such an across-the-board smash and expanded upon them in ways that have even surprised the group's members. Building on the confidence supplied by their recent success, the group has constructed a solid-as-a-rock sound that deftly blends their varied influences into a singularly unified whole. While their style still bounces effortlessly from metal to rap to hip-hop, there's a level of cohesion and maturity presented on their new disc that puts 311's newfound inner-strength on full display.

"This is a more consistent album than the last one was," Hexum said. "I don't think that was anything we planned, it was just sort of something that happened. There's a natural flow to what we do, and when everything comes together all the pieces just fit together without us forcing them in any way. We like making solid albums, not just good songs, so it's very important for us to have everything kind of flow together,

even if the styles we use don't naturally seem to work that well together. That's what we really enjoy doing— taking what to many people might seem like a strange mix of ideas, sounds and styles and then turn around and make them our own. I guess in some ways that's the secret of 311."

They're some of the enduring and endearing mysteries of American culture, the brain-bending questions that so often fill our late-nite conversations and our afternoon daydreams. Who shot JFK? Where are those darn UFOs coming from? When are we gonna know if Bigfoot really exists? What the heck is Trent Reznor up to?

Yes, sometimes it seems as if the more Nine Inch Nail's tempestuous leader tries to avoid the public spotlight, the more interest in his latest derring-do seems to escalate. How else could one possibly explain the rock public's continual fascination with a performer who hasn't put out an album of new material in over three years, and remains virtually sequestered in his top-secret "underground" lair? Oh sure, over the last few years Reznor has occasionally stuck his head out of hiding long enough to produce Marilyn Manson's recent *Antichrist Superstar*, or serve as executive producer for the soundtrack of last winter's explosive flick, *Lost Highway* (which featured Nine Inch Nail's

But such a distinction would seem destined to have only minimal impact on Reznor's carefully-constructed methodology; this is one artist who truly seems to enjoy the mysterious ambiance that surrounds his each-and-every move. In fact, one often gets the impression that if he were to never again score a platinum album, such as 1994's *The Downward Spiral*, or never again headline a sold-out arena tour, Reznor's life would remain very much complete.

"Trent is far from the moody, depressed personality some people imagine," a long-time associate revealed. "He just has his own way of approaching things. He's created his own way to doing things, and since he's been incredibly successful, no one questions him. He's always fought for control over what he does, and he's always managed to achieve that, even in his earliest days. That, perhaps more than anything else, is what impresses me. I can't think of too many other young performers who would have the guts to sue their first record label—after releasing

While none of these computer geniuses supposedly has a clue about rock and roll, their efforts have been designed to increase the creative canvas upon which Reznor can ply his precedent-shattering approach. In the mean time, while new computer software is being designed, and new programs are being created, Reznor remains safely sequestered in his studio, far away of the probing eyes of his ever-demanding public.

"Trent doesn't really fear the public the way some rock stars do," our insider revealed. "But he certainly isn't going to go out of his way to let anyone know what he's up to. He's a very private person, someone who would prefer to remain as anonymous as possible, except for when he chooses to be noticed."

Reznor's much-desired cloak of anonymity will be severely tested in upcoming months if one of the few Reznor sightings of recent vintage proves to be accurate. That sighting placed Reznor together with his reportedly on-again/off-again romantic interest,

NINE INCH NAILS REZNOR RETURNS

MTV fave, *The Perfect Drug*.) But one would imagine that for a guy of Reznor's drive, determination and ever-expansive scope, such on-again, off-again activity would only serve to whet his voracious creative appetite.

"I work on projects that interest me," Reznor recently stated. "When I find something that attracts my attention, I focus on that and find that very fulfilling. It doesn't have to be a complete Nine Inch Nails album to satisfy me."

With his eclectic tastes, multi-media interests and high profile persona, there seems to be little doubt that Reznor has now emerged as one of the true rock and roll visionaries of the '90s. His work as a producer, as a video pioneer and as a record label executive (his Nothing label is the home of Nine Inch Nails, Prick and Marilyn Manson, among others), has already permanently cemented his position in the Rock and Roll Hall Of Fame. Unfortunately Reznor has often tried to counterbalance his creative insight and artistic brilliance by assuming the ever-cool '90s mantle of "reluctant superstar", a role that has placed him along-side the likes of Eddie Vedder and the late Kurt Cobain as one of the decade's least understood—or, if you prefer, most misunderstood—rock icons.

BY ANTHONY PATRICK

only one album—just to maintain control. Trent was ready to make the ultimate sacrifice then, and never make another album, and he hasn't lost any of his dedication to his craft over the years. In fact, if anything, he's probably more of a control freak now than ever before. To put it simply, with Trent you

"Trent has his own way of approaching things—he's won the right to do things his way."

never know what to expect next."

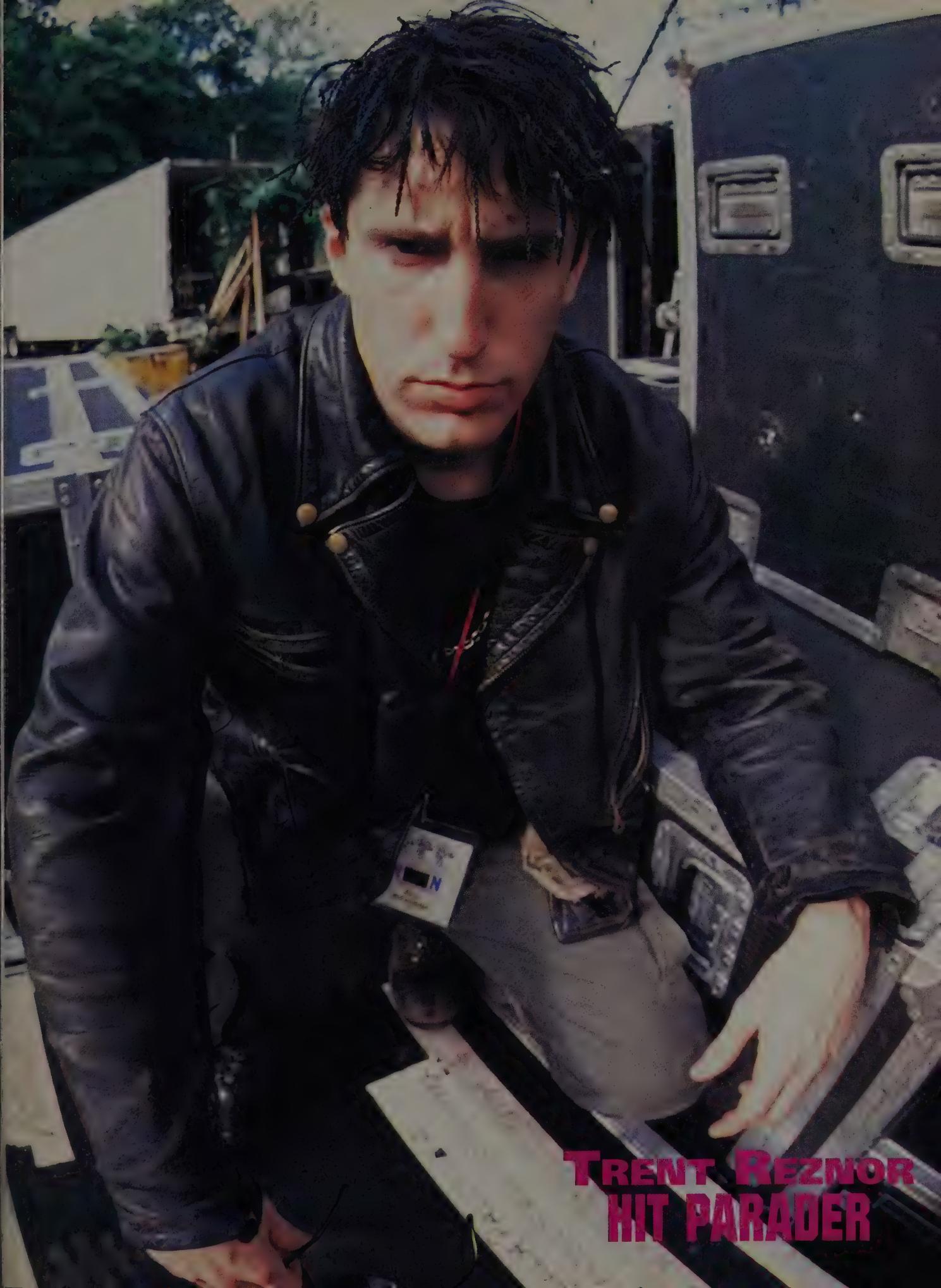
So what might the next unexpected career turn be from the admittedly unpredictable Mr. Reznor? Already we have been treated to a special remix EP of *The Perfect Drug* which has offered tantalizing glimpses about the direction in which NIN's music may next be headed. Yet, invariably, just when we think we may be getting the slightest solid grasp on Nine Inch Nail's musical mind-set, Reznor proceeds to throw us all a curve ball that leaves us swinging at nothin' but air. According to the latest "inside" reports, Reznor—true to his mercurial nature—has begun working with a team of top-flight computer wizards in an attempt to take his music to previously uncharted artistic vistas.

Courtney Love. This incendiary pair—she coming off her award-winning role in *The People Vs. Larry Flint*—would certainly prove to be the rock couple of the late '90s if their "togetherness" is indeed proven to be fact. Of course, Reznor has steadfastly refused to comment on his relationship with the former Mrs. Cobain, and Ms. Love has remained surprisingly mum about her relationship with

Reznor—though it is known that some of NIN's crew light-heartedly refer to her as "Mrs. Reznor". Whether this

supposed relationship will prove to be an artistic union as well as a romantic one remains to be seen. But as is seemingly always the case in the ever-unpredictable world of Trent Reznor, nothing he does, says or creates should really surprise anyone.

"They've definitely dated a few times," our source said. "They hang out a lot, when their schedules permit, and they really seem to enjoy each other's company. Courtney is a fascinating woman, and I think the world is just beginning to appreciate her talent. It was unfortunate for her that during her time as Kurt's wife she was generally overshadowed. Today, with her movie music careers, she's a star that can stand up to anyone. I think Trent likes that."



**TRENT REZNOR
HIT PARADER**

MARILYN MANSON

SATAN'S SPAWN

BY WILLIAM FOSTER

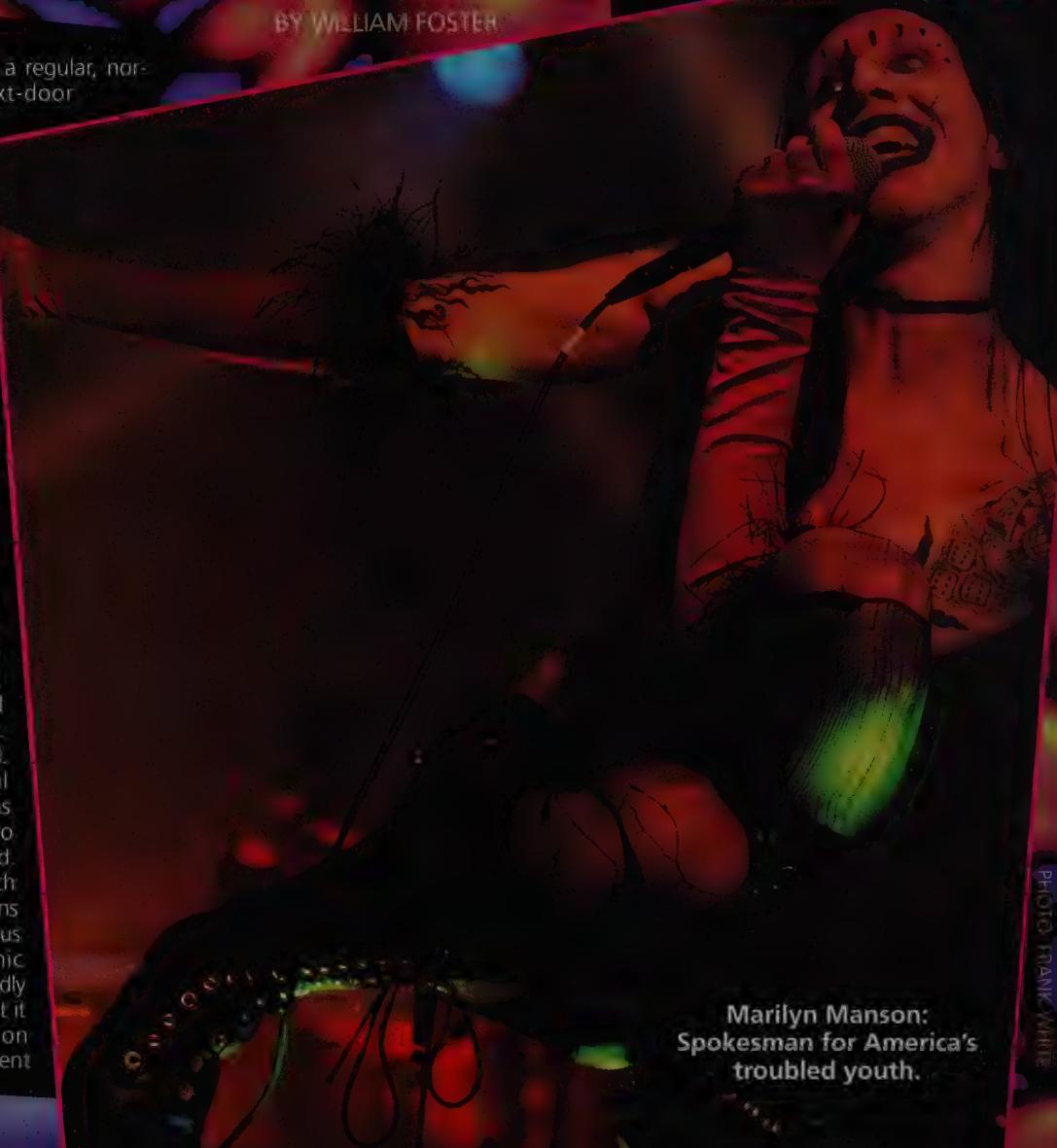
Marilyn Manson is just a regular, normal, dude-next-door kind of guy. He loves his mom, pets his dog twice-a-day and goes to church every week. He drinks his milk, says his prayers and changes his underwear even *before* he needs to.

Have we grabbed your attention yet?

Unless you've been living in a cave off the coast of Borneo over the last three years (at least in a cave not equipped with a top flight satellite dish), it seems a fairly safe bet that the above description of hard rock's latest Poster Boy For Bad Taste has gone against every preconceived notion you may have had about the inimitable Mr. Manson...and well it should. Indeed he is your normal guy-next-door—as long as your residence happens to be the Bellevue mental ward. And he does attend church regularly—it just so happens that in his case that religious establishment is a Satanic church, in which he is proudly an ordained minister. To put it mildly, Manson's grasp on reality is somewhat different

from that possessed by most of us. It is a slightly askew but undeniably perceptive point-of-view that allows MM—aided by bandmates Madonna Wayne Gacy, Zim Zum, Ginger Fish and Twiggy Ramirez—to reach out and dissect the supposed ills of '90s American society with the elan of a skilled surgeon. Some of us may not agree with his dark, foreboding and too-often outrageous-just-for-the-sake-of-being-outrageous paeans against the moral fibre of our native land, but at the same time one would be hard pressed to deny that Manson has managed to put his finger on the pulse of modern American culture as few artists have ever done before.

"I give America a chance to look at itself," Manson said. "But instead of covering up the problems with a sugar coating, I present them as they really are. Of course some people aren't going to like what they hear—those are the people who have closed their eyes to what is really taking place. They're living in their own little world



Marilyn Manson:
Spokesman for America's
troubled youth.

PHOTO: FRANK WHITE



MARILYN
MANSON
HIT PARADER

**MARILYN
MANSON**
KIT PARADER

where the real problems of society have no significant impact."

As with almost any artist of Manson's stature (his most recent release, **Antichrist Superstar** was recently certified double platinum), as well with his over-the-top, somewhat androgynous, mascara-smeared persona, the court of public opinion has been sharply divided in regard to the merits of his musical diatribes. There are those among his loyal legion of supporters who insist that Manson is nothing short of a New Age Messiah, the man chosen by some unseen force to lead the rock form into the next Millennium. There are others, however who feel quite differently. Their take on the "Manson matter" is one of outright disgust and thinly veiled loathing. The fact is that Manson and his musical family have man-

ing goes, you can love him, you can hate him, but you can't ignore him."

With the media providing a full blitz of Manson coverage, there seems to be no way of avoiding MM's music or his image, even if you wanted to. In some circles his name has practically become synonymous with youthful rebellion and '90s rock and roll perspectives, in much the same manner that the efforts of bands such as the Rolling Stones, Kiss and

Motley Crue served to outrage and inflame earlier generations. But beneath all the talk, beyond all the hyperbole, there is a greater truth to be known about Marilyn Manson—a truth about his music itself. Sometimes

"For the last few years musicians have wanted to play it safe—safety isn't important to me."

aged to draw strength from each of these widely divergent camps, feeding off of both the love and the hatred to fuel their hard-edged attack. As with a few, well-chosen performers before him, it seems as if no poison pen words, no accounting of his supposed misdeeds can even begin to dent Manson's heavy metal armour. As the attacks mount, he stands strong and proud, fending off his attackers through the power his message has in seeming to control the very thoughts and deeds of his rock and roll subjects.

"Do you really want to know what the 'secret' of Marilyn Manson's power is?" asked a well-respected, New York-based human psychologist. "In my opinion it's that a large segment of the youth population of America feels disenfranchised. They believe that there is no one willing or able to speak for them, to stand up for what they believe. In Manson they see someone willing to do that, in a way that is guaranteed to upset the authority figures that continually suppress these kids—whether those authority figures be their parents, their teachers or their bosses at work. He is so outrageous that he virtually guarantees a strong response from everyone that he comes in contact with. But as the old say-



Zim Zum: Six string Messiah.



**MARILYN
MANSON
HIT PARADER**

"I grew up listening to Kiss and Black Sabbath."

it is forgotten that Manson is more than some media-generated, face-painted public figure. To many he is a true musical visionary, someone who shares a unique understanding of rock and roll's power as a vehicle of communication perhaps only with his mentor, Nine Inch Nail's leader Trent Reznor. Manson realizes that no other musical form ever invented by the mind of man has ever possessed the facility of rock to touch the hearts and minds of the masses, and Manson has used that link with unfaltering plan, execution and design. With his music being a heady mix of metallic volume, industrial power and alternative quirkiness, MM has discovered a magical musical elixir designed to appeal to an amazingly diverse cross section of the rock and roll audience. In his diversity perhaps lies his true brilliance.

"I grew up listening to Kiss and Black Sabbath a lot, but I was influenced by other musical styles as well," Manson said. "What most of them shared was the willingness to take chances, and for the performer to place himself in a position where he was really on the edge. If you're not taking those chances, if you're not willing to take it to the next level, then you shouldn't be doing this. For the last few years musicians in bands haven't wanted to do that; they've wanted to play it safe. Well, safety isn't very important to me."

Having claimed on any number of occasions that he envisions himself dying once his musical mission is completed (and even having discussed killing himself on stage at some point in the not-so-distant future) some may claim that Manson suffers from a major league martyr complex—that he's willing to run the ultimate risk in order to help ensure his rock and roll "sainthood". Whether or not this is truly the case, there seems to be little doubt that as the late '90s hit high gear, Marilyn Manson has secured himself a position among our true cultural icons. Whether you like him or not means little to him. Whether you buy into his rather warped perspectives on life, love and society is irrelevant. He knows that whether or not you accept his overt musical posturings, there

PHOTO: ROSS HALFIN/PHOTOFEATURES

PHOTO: FRANK FORCINO

are millions of fans around the world just waiting for the chance to jump aboard his rock and roll ship.

"Maybe Manson is a menace, maybe he isn't," our New York-based psychologist noted. "It will still take some time to become clear. In the meantime, perhaps we all should keep an eye on him."





HIT PARADER

PHOTO: ROSS HALFIN/PHOTOFEATURES



Ozzy:
Business
executive.

OZSBOURNE

NEW WORLDS AWAIT

Just three years ago, Ozzy Osbourne found himself sitting alone in his palatial English estate with too much time on his hands. His kids were at school, his wife was at work and his closest friends were all on the road touring with their respective rock and roll bands. For a short while Ozzy admits that he actually enjoyed the idea of not being on the rigid, backbreaking tour/record/tour/record time table under which he had lived most of his adult life. He kind of liked the life-of-leisure where he could kick back without a road manager incessantly telling him where he was supposed to be, and when he was supposed to be there.

BY WINSTON CUMMINGS

But after about a month away from the hectic pace of the rock world, he began to grow weary of the quiet life. He found himself getting sick and tired of taking out the garbage and fretting over whether or not the washing machine was running properly. Slowly but surely the Oz found himself going crazy—at least in a manner that he had never before imagined. He was supposed to be enjoying his self-proclaimed "retirement", taking advantage of the fruits provided by his 25 years of metallic labors and doing his best to grow old as gracefully as possible. But no matter how

hard he tried, he just couldn't seem to get the hang of it.

Ozzy had taken up painting to occupy his idle hours, and he had even begun cultivating a small vegetable patch in the garden. With all his heart and soul he was doing his best to become domesticated after more than two decades of living the rock and roll wild-life. He tried...and tried...and tried. Then it hit him like a bolt of lightning—he didn't really want to retire, after all. His love for rock and roll was still as strong as ever. He wanted to get back out there; he wanted to see the world, feel the excitement, taste the sweat as it poured down his face and, most importantly, he want-

ed to hear the roar of 20,000 fans as they cheered him on.

"How many times can you take a walk in the garden or read a book before you go crazy?" Ozzy wondered. "I loved being around my kids, and around my home, but that life just wasn't me. I knew I had to do something about it...and fast."

This time around, however, Ozzy knew that things were going to be a little different. Not only was he going to keep recording and touring as he had always done, but he was going to add a new twist—he was going to start giving back something to the heavy metal community that had made him rich and famous. He realized that it was time to help ensure the hard rock form's continued viability—time take under his wing some of the young metal bands that he'd so influenced over the years and give them the proper forum through which to mature and grow. Back then he wasn't sure exactly how, or if, these well-intentioned desires would manifest themselves—but he certainly knows now.

It is now mid-1997, and Ozzy's various musical good-will endeavors have begun to reach fruition. Ironically, these days he once again finds himself sitting at home in his English estate, but this time his hands are far from idle. Not only does he have a major tour to plan for the summer, and a new album to begin writing before year's end, but he also has a new record label (cleverly called Ozz Records) to manage, and that label's first release, *Ozz Fest '96*, to promote. With the help of his wife and manager, Sharon, Ozzy believes he's discovered the ideal means of lending that helping hand to the metal community—while at the same time continuing to enthrall his millions of fans around the world. Through his label, and his ongoing Ozz Fest concept (which promises to rock the world from Miami to Melbourne this summer), Osbourne has discovered a new calling—to be the Pied Piper of the metal world, the man who leads millions back to the form's savage graces.

Quite simply, the original Ozz Fest proved to be an incredibly successful "experiment" in establishing heavy metal's on-going appeal. Held last October in Southern California, the show

featured 11 bands blasting out unrelenting metal power for more than 12 hours. More than 35,000 frenzied fans showed up at the Blockbuster Pavilion in San Bernardino to pour their overwrought emotions into every minute of the proceedings. The fest, which in addition to an enthralling, show-closing, two-hour

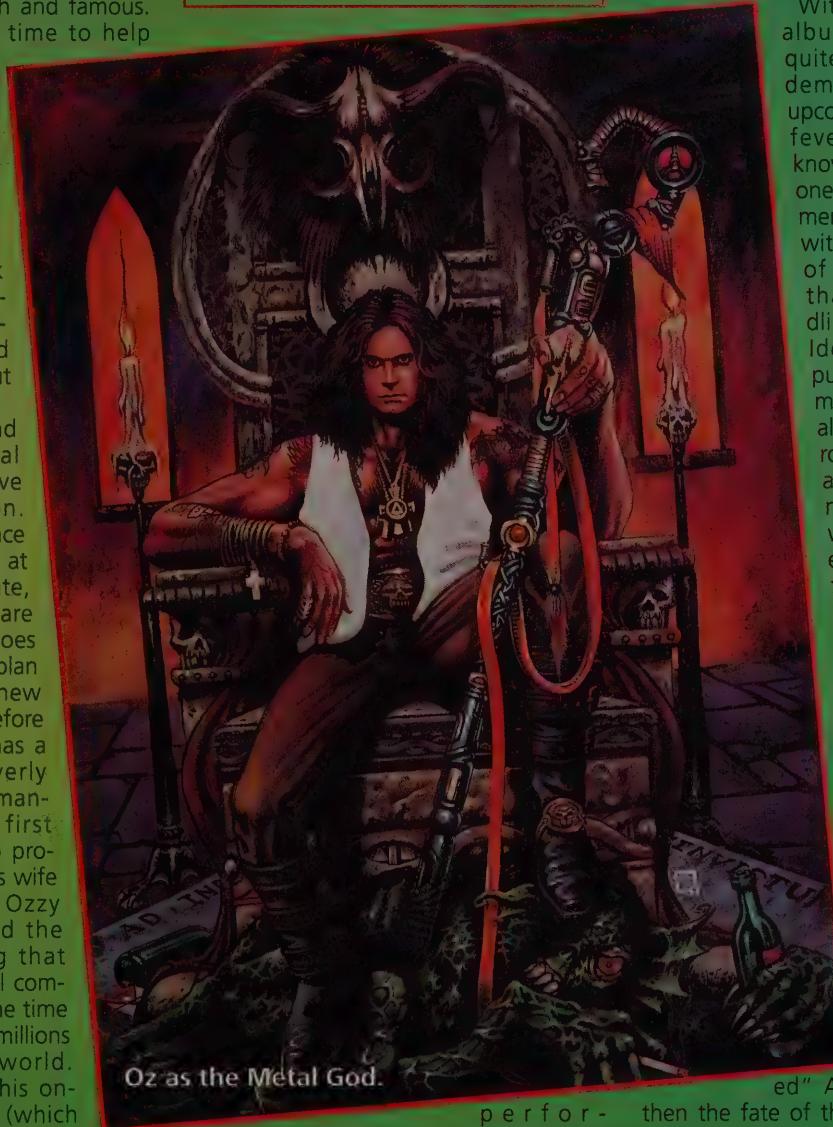
day-long rock and roll celebrations in every town, city and hamlet large enough to power their mountain of amps.

"That's the plan for this summer," he said. "We're creating the stage right now. It'll be this incredible dual stage design so there's really no set-up time between acts. One band will finish, and the next band will start. There will be a number of acts that I hope do the entire tour with me, but we can add and subtract acts as we feel like it. I'm very excited about the concept. It's kind of like the Lollapalooza Festival—but this one is to promote heavy metal."

With the *Ozz Fest '96* album already creating quite a commotion, and demand for the fest's upcoming tour reaching a fever pitch, Osbourne knows that he's bitten off one of the biggest assignments of his life. But he, with the able assistance of Sharon, feels more than capable of handling the task at hand. Ideally, in addition to putting on great performances at every stop along the tour trail, the road show will uncover a number of exciting new bands, some of which may eventually end up being signed to Ozz Records. If such turns out to be the case, then Osbourne truly has fulfilled his ambition of doing the metal world a good turn. In fact, while he hates to admit it, he may very well end up being the guy who will save the entire heavy metal world from the ruinous hands of "alternative-brained" record label executives and "rap-mind-

ed" A&R big-whigs. If so, then the fate of the metal world is certainly in good hands.

Performance by Ozzy, featured the likes of Sepultura, Biohazard, Powerman 5000 and Fear Factory in addition to providing a much-needed national forum for a variety of exciting metal newcomers. It was a show that Osbourne admits he'll never forget. But now he realizes that it's time to take the Ozz Fest concept to the next level—to make it a viable world tour through which Ozzy and a roving band of heavy metal "outlaws" will put on



Oz as the Metal God.

AEROSMITH

Steven Tyler has a hard time accepting the fact that Aerosmith is now celebrating their 25th Anniversary. To the eternally-young vocalist, at times it seems as if the band he formed so long ago with Joe Perry, Tom Hamilton, Brad Whitford and Joey Kramer are still the new-kids-on-the-block, a band still struggling to truly establish their reputation as America's premier blues-rock contingent. But to two generations of fans that have grown up under Aerosmith's pervasive influence, these semiinal Boston Bad Boys remain a true rock and

musicians like Eric Clapton and Jimmy Page as well bands like the Stones and Who—all of whom were my influences when I was growing up—being active and productive. In comparison to them, we're just a bunch of pups. Yeah, it's great when a lot of young bands come along and tell us how much we've meant to them and how much they admire us. But we're not necessarily here to be admired and adored—we're here to play some great rock and roll."

To many American rock and roll fans Aerosmith have always represented something special, a band that in many ways was bigger than life, a group that exemplified the freewheeling, fun-loving, anything-goes attitude that has always been at the heart of rock and roll's appeal. Quite simply, Aerosmith has always been the band we could truly call our own. Emerging in the early '70s, at a time when

25 YEARS OF



Joey Kramer works in the studio during the *Nine Lives* sessions.

LIVIN' ON THE EDGE

roll institution—though Tyler would certainly joke that he is too young to be "institutionalized." Now, as the band celebrates their anniversary with the release of *Nine Lives*, their first album in four years, Tyler admits that he and his bandmates have never felt better, or more committed to the rock and roll cause.

"I do still feel young, and I still feel we have something to prove," the large-lipped frontman stated. "I look around and still see

American rock and roll bands still played second fiddle to their British brethren, the band's raucous, roadhouse sound was immediately compared to that of everyone from the Rolling Stones, to Led Zeppelin to the Yardbirds (the latter of whom, as legend has it, Tyler briefly worked for as a "roadie" during his youth). But there was something about Aerosmith that made them instantly stand out from the crowd of neo-Brit poseurs. Sure Tyler had Mick's lips and Perry had conveniently borrowed Keith's guitar swagger, but Aerosmith never needed to rely on anyone or anything in order to garner a lion's share of attention. After all, they were playing *American* music—the blues—in a distinctly *American* way. What the Stones and Zeppelin may have had to

BY ROB ANDREWS



JOE PERRY HIT PARADER

pick up second-hand, Aerosmith seemed to have had injected directly into their veins. From the moment their self-titled debut disc was released in 1972 (featuring the smash hit *Dream On*) there was no mistaking it—Aerosmith were going to give American rock and roll the credibility it had long craved.

"We started out as a band that loved playing the blues and loved playing rock and roll, and when you think about it, that's still pretty much what we are today," Perry said. "We never expected this to last for the long-run. I don't think any of us ever gave it much thought. We were just all interested in making it to the next day. I remember in the early days how we all lived in this tiny apartment in Boston. It was cold, there was never any food, but every Saturday night we'd have a big party. It was a blast."

The "party" for Aerosmith soon became a virtually non-stop event. The success of their debut disc was followed in short order by 1974's *Get Your Wings*, 1975's *Toys In The Attic* and 1976's *Rocks*. Each disc sold progressively more than its predecessor, with *Toys* becoming the group's first platinum seller, and *Rocks* their first venture into double-platinum. With radio picking up on each of the band's single releases—with such tunes as *Sweet Emotion* and *Walk This Way* becoming both AM and FM staples—and the group's concert performances drawing rave reviews from coast to coast, Aerosmith soon found themselves in the enviable position of not only being one of America's biggest rock and roll attractions, but one of the biggest rock attractions on Earth! It was all heady stuff for these five young rockers, and some of the fame—and accompanying fortune—began to go directly to the band's collective head.

"Hey, we were all a bunch of young single guys on the road," Tyler said. "What do you think was going on. Women were everywhere, drugs were everywhere, alcohol was everywhere—we tried everything, and we tried a lot of it. There's no question that it started having a real bad effect on us. There started to be some real problems within the band. Looking back on it, it was really sad. Here we were at what should have been the happiest times of our lives, and we were

blowing it—both figuratively and literally."

The stories of both Aerosmith's excesses, and their inner turmoil—filled the rock wires. Even on stage, where Tyler's hip-shaking gyrations and scarf-dripping microphone stand had fast become trademarks, there was a big drop-off in both band energy and cohesion. Despite the group's obvious internal problems they struggled ahead, releasing the highly successful *Draw The Line* in 1977 and *Live Bootleg* in 1978. But by the time the group gathered together to begin work on *Night In The Ruts* in 1979, the writing was apparently already on the wall. Perry, who had long been like a brother to Tyler, openly began resenting both the frontman's dominance over the group, and his growingly unpredictable demeanor. Soon after the disc's release, Perry quit the band to begin his own Joe Perry Project, with whom he'd record three moderately successful albums. As if Perry's defection wasn't enough of a distraction, there were soon to be more problems in store for Aerosmith—in 1981 Whitford also left the group to team up with former Ted Nugent guitarist Derek St. Holmes who together recorded one album under the clever moniker of Whitford/St. Holmes. As Tyler recalls, it

looked like Aerosmith was truly between a rock and a hard place.

"You know, what's really unfortunate is that I was so out of it most of the time that when Joe left, the true significance of what had happened was kind of lost on me," he said. "I was more concerned about taking care of my own needs than anything else. I don't think I had a clue as to how much trouble I was in and how much trouble the band was in. Thankfully, we both made it through."

It would still be a long, hard road for Tyler, Kramer and Hamilton before Aerosmith would again enjoy smooth sailing. The band recruited guitarists Jimmy Crespo and Rick Dufay to replace Perry and Whitford, and began work on their next disc, *Rock In A Hard Place*—an album that also happened to represent the end of their original contract with Columbia Records. The record wasn't bad, but it barely managed to go gold, despite the best efforts of the label and the band's management to promote it to-the-max. Their 1983 world

"This album is as cutting-edge as anything we've ever done."

Kramer and Tyler discuss the mix on *Taste Of India*.



Tom Hamilton never goes anywhere without his bass.

tour was met with lukewarm response from both fans and the media, and Tyler's growing health problems were evident to all in attendance. Many began to predict that Aerosmith wouldn't make it through the year...and to secretly whisper that a similar fate might befall Tyler. But just as things began to plummet towards total oblivion, a ray of light shone through. On Valentine's Day, 1984, Perry and Whitford showed up unexpectedly at an Aerosmith concert in Boston. Within weeks it was announced that the band's original lineup would be reuniting for a "Back In The Saddle Tour"—and more importantly, both Tyler and Perry had agreed to try and kick their dependencies before returning to the road.

"We had to do it," Tyler said. "If we didn't we really didn't know what was going to happen. I just realized I was sick and tired of waking up on the bathroom floor of some hotel and not knowing where I was. It was killing me. But I'm strong. I knew once I put my mind to it, I could get myself together, and I did."

It proved to be a long, difficult trip through rehab, a trip filled with never-ending series of temptations, distractions and diversions, but the self-proclaimed "Toxic Twins" finally made it through in flying colors. As if to honor their efforts, almost the day they proclaimed themselves to be free of offending chemicals, the reunited Aerosmith was offered a big-buck deal with high-flying Geffen Records. By early 1985 the hale-and-hearty unit was back in the studio working on **Done With Mirrors**, the disc that unbeknownst to Tyler, Perry and the boys, was to serve as the primary tool in reestablishing both Aerosmith's tarnished reputation and their stellar credentials. The eye-opening success of **Done With Mirrors** (which was followed by a sold-out world tour) was quickly followed by a string of platinum successes for the band—1987's **Permanent Vacation** (featuring the hit *Dude Looks Like A Lady*), and 1989's **Pump**. Each album was followed-up with an ever-larger touring itinerary, during which the "dry to the bone" Toxic Twins celebrated each victory with diet sodas and bottles of "fake beer".

Somewhere along the way (even Tyler is not sure exactly when it happened), Aerosmith found themselves transformed from an oft-troubled, struggling "wanna-be" band into the patron saints of the entire American rock and roll scene. Young groups like Guns N' Roses and Motley Crue openly expressed their admiration for the group and leading forces both in the print media and MTV began treating the unit as if they indeed are one of the most powerful, influential and

successful bands around. It all proved to be heady stuff for Tyler and company, but they ate it all up as if it were manna from heaven.

"It was great to start getting that kind of respect," he said. "For a while I thought it was just because we were survivors—that we had been through the wars and made it through alive. But then I began to realize that it was a lot more than that, that people were really digging our music, and realizing what we had done. It really opened my eyes."

Amid a flurry of "greatest hits" packages, long-form home videos and prestigious MTV awards for their ground breaking videos, by 1993 there was no question that Aerosmith was the toast of the rock world. The music scene had changed, with "grunge" and alternative wiping away most of the familiar faces of the '80s. But through it all, Aerosmith survived and prospered. That year they released **Get A Grip**, the multi-platinum disc that would serve as their swan song to Geffen. Earlier that year the band had signed an extraordinary deal with Sony Music, that would not begin until the release of **Nine Lives** in 1997! In the meantime the band toured the world yet again, garnered more *Viewer's Choice* awards for such videos as *Cryin', Livin' On The Edge* and *Amazing*.

But for more than three years the rock world waited...and waited...and waited to see what Aerosmith was going to come up with next. Rumors flew indicating that they were having trouble with management (which proved to be true—they fired their long-time manager in the summer of '96), that certain band members had fallen "off the wagon" (which thankfully proved false) and that they were battling with their record label over the direction their first Sony release was to take (which also proved to be true). Finally, in February, **Nine Lives** was released amid a fanfare usually reserved for papal coronations or presidential inaugurations. And, true to form, it was a disc that lived up to everyone's lofty expectations—including Tyler's. While it may be hard for the singer to believe that 25 years have now passed since the release of Aerosmith's first album, he remains more convinced than ever that much of Aerosmith's story still lies ahead of them.

"This ain't no 'retro' project," he said. "This album is as cutting-edge as anything we've ever done. I see bands that have been around a while who depend on playing songs from ten or fifteen years ago. That's not for us. I never want to see a time when we're not pushing ourselves as hard as we can to keep livin' on the edge."

"It's been a very tough year for Layne in almost every conceivable way."

Layne Staley has grown tired of the questions. He's grown weary of what he views as the non-stop invasion of his privacy. And he's grown fed-up with the constant swirl of innuendo that has surrounded his day-to-day existence over the last two years. Yes, Alice In Chains' controversial vocalist has become tired of living in what he believes is a media-created fishbowl—an uncomfortable place in which the singer's every action, or inaction, is scrutinized, dissected and analyzed for possible insight into queries regarding his health, his current drug status, and the future of the Chains. Staley would like it all to stop...but he feels virtually powerless to make it so. Never the most out-going of personalities, or the most erudite of conversationalists,

fallen member with the same backhanded disregard that the Stone Temple Pilots often seemed to provide Scott Weiland during his rehab, there's no telling how far Staley's life perspectives may have fallen. Like so many earlier tragic rock heroes, ranging from Jim Morrison to Kurt Cobain, Staley's fate may have ended in despair rather than hope. But now, at long last, after surviving a pair of near-fatal drug dalliances and a two year period of virtual inactivity, both Staley and Alice In Chains seem ready to move on to the next step in their platinum-covered career.

"Of course we wanted to be on the road more," Inez said. "But you've got to do what you've got to do. When things are out of your control, what can you do?

There was a life at stake, and everything else kind of pales in comparison to that. It was great to play the few shows that we did—the *MTV Unplugged* show that we did in New York last spring was one of the highlights of the year. Just being with everyone in the band and making music was incredible! Now it's time to move on. The important thing was for everyone to survive and get

this year, "a label spokesperson explained. "But we don't have them on any time table, and their release certainly isn't on our schedules as-of-yet. They've been one of our top-selling artists for the entire decade, and we afford them the kind of respect that a band of that nature deserves. We hear that they're working, and we know that they'll go about doing it at their own speed. When they get a new album finished, we'll be more than pleased to work with them to ensure it's the most successful of their career."

Of course, the lingering question concerning Staley's health status continues to hover over the Alice In Chains camp like a thick London fog. It is known that the singer spent the better part of two months last year in an intensive rehab program, and continues to be strictly monitored by around-the-clock "body guards" hired expressly to keep Staley out of harm's way. Yet, as the old saying goes, "where there's a will, there's a way," and unless the vocalist truly wants to kick his nasty habits—which he has professed to "really enjoying" on more than one occasion—there's no guarantee that his health will take a marked up-turn in the foreseeable future.

ALICE IN CHAINS MORE TROUBLES AHEAD

Staley has been forced to sit back and remain the unwitting subject of both fan and media abuse, much of which has directly blamed him for the increasingly unsteady state in which the AIC rock and roll machine currently finds itself.

"It's been a very tough time for Layne," a band insider revealed. "He's a very shy, very reserved personality, which is perhaps one of the reasons he turned to drugs in the first place. All the attention that's been placed upon him over the last two years—since his drug problems became more public—has definitely had a negative effect on him. He knows that some fans have blamed him for all the band's problems. Those fans don't seem to realize, however, how loyal everyone has been to Layne. He's fought the good fight recently to make sure that he stays clean, but the pressures of knowing that so many people still blame him for the band not being able to tour has been hard on him. Thank goodness the other members of the band have remained so supportive."

The fact that Staley's bandmates—Jerry Cantrell, Sean Kinney and Mike Inez—have stayed so loyal to their oft-troubled singer through this long, difficult period has perhaps been the group's one true salvation. Their continual dedication to Staley's health and welfare—particularly by remaining off the road, except for a few well-chosen "special events"—has not only been commendable, it's been down-right laudatory! If, for instance, the Chains had treated their

healthy. We can move on from there."

Move on indeed! Following an extremely difficult 1996, during which the band saw their most recent disc, *Alice In Chains*, stall after attaining million-sales certification (barely a third of what previous efforts like *Dirt* and *Facelift* achieved), the group has now begun to turn their focus ahead, believing that even if Staley's lingering health problems prohibit them from long-term touring in the immediate future, they can at least direct their abundant energies towards the creation of new studio masterworks. According to those on-the-scene, it still remains unclear as to the exact musical direction the Chains' new music will take, but it seems a safe bet that before '97 draws to a close a new AIC collection will be lining record store shelves around the globe.

"We certainly hope that there will be a new album from Alice In Chains sometime

BY JIM KENDALL

It clearly remains to be seen if Staley's commitment to his music and his group will prove equal to the commitment that his bandmates have made to him over the last few years. If a like-minded commitment is there, then Alice In Chains should be guaranteed a long, successful career... if not, the band certainly possesses all the ingredients for disaster.

"It's not my job to tell anyone else how to live," Cantrell said. "We treat each other in a way that says that we trust them and respect them. That's all you can do. I'm not gonna start watching over Layne at this point. Making music with this band means as much to him as it does to any of us. We know that. It's up to him to keep his life in order and make sure that music is his priority. If he can do that—and I think he can—then we'll be okay."



LAYNE STALEY HIT PARADER

OVER THE EDGE

BY VINNY CECOLINI

IN FLAMES 'THE JESTER RACE' may very well be the best metal album since Amorphis' **Elegy** and At The Gates' **Slaughter of the Soul**. The key to this Swedish band's success is that although they have a true sense of music history—they blend melodic, early 1980s New Wave of British Heavy Metal with death metal—they never let their influences overpower their music.

"We tried to create something that is fresh and new, although we are aware of our roots," explains Guitarist Jesper Stromblad.

The album's underlying theme, conceived by vocalist Anders Friden, is how the continued proliferation of new technology has become dangerous for society.

"We are continually inventing new things and machines are slowly taking over," explains the guitarist who admits that the concept was inspired by the **Terminator** films. "At the end of the day, the machines will rule man."

The band presented the lyrics from **The Jester Race**'s title track to artist Andreas Marshall and told him to "visualize what he had heard." The result is the post-

apocalyptic monster car that graces the album's cover.

Although recently released in the United States, **The Jester Race** was recorded back in October, 1995. Its release was first stalled for six months as a deal was negotiated between their original label, noted Swedish independent Wrong Again Records, and their current label, Nuclear Blast.

"Then the album was supposed to come out on Nuclear Blast either March or April 1996," explains Stromblad. "But they decided it would be wiser to wait until the summer to release it so they could promote it properly. In retrospect it was a good move, but we were frustrated by the downtime."

Surprisingly, besides a few local performances, the band remained dormant until the album finally came out. They did not even work on new material.

"It was not a very productive time for the band," confesses the guitarist. "I had just run out of ideas. But that has changed. In the past month we have

In Flames





Pist-On

written eight new songs."

It is surprising that since Stromblad guitarist Glen Ljungstrom and bassist Johan Larsson formed the band in the fall of 1990, they have recorded just one mini-LP, 1995's **Subterranean** (Wrong Again Records), two full-length albums, **The Jester Race** and 1994's **Lunar Strain** (Wrong Again Records). Stromblad believes the band's less-than-prolific output is the result of line-up changes as well as the band's perfectionism. Since the start, In Flames have had 12 different members. But with the addition of former Dark Tranquillity and Ceremonial Oath vocalist Anders Friden and drummer Bjorn Gelotte, Stromblad feels the band now has "the right mix."

"Our new drummer writes a lot of music, so he's proved to be a perfect compliment for me to work with when we compose songs," he says. "Actually, he's a better guitarist than me and Glenn put together, but he would rather play the drums. We have become a real formidable unit."

While the band are inexperienced at performing live—prior to their recent

European tour, the band played a total of five performances—Stromblad says the band have had little trouble recreating their studio magic on stage.

"Yes, in some parts, the twin guitar harmonies are missing," he confesses. "But we pick the songs to perform that sound better live. We've been out on your and it was well received. But we're considering adding a keyboardist to our touring line-up to recreate some of the guitar parts."

Having just completed their first European tour, the band are looking forward to their first States-side trek. The guitarist admits: "We would go to America anytime, but our friends have told us not to go. They say that the metal scene in America is dead and no one knows who we are."

While metal is certainly not as popular in the States as it was in the 1980s, Stromblad realizes that it will take sacrifices from bands like In Flames to change the form's fate.

"The underground is still strong," he says. "The album has been warmly received in the States. We have gotten a

lot of e-mail from people who have heard and enjoyed the album there."

Although it has yet to be confirmed, Stromblad recently heard that dates have already been booked for their first United States tour.

"We'll come over, but it is not up to us," he laughs. "But it is up to the people at our label over there."

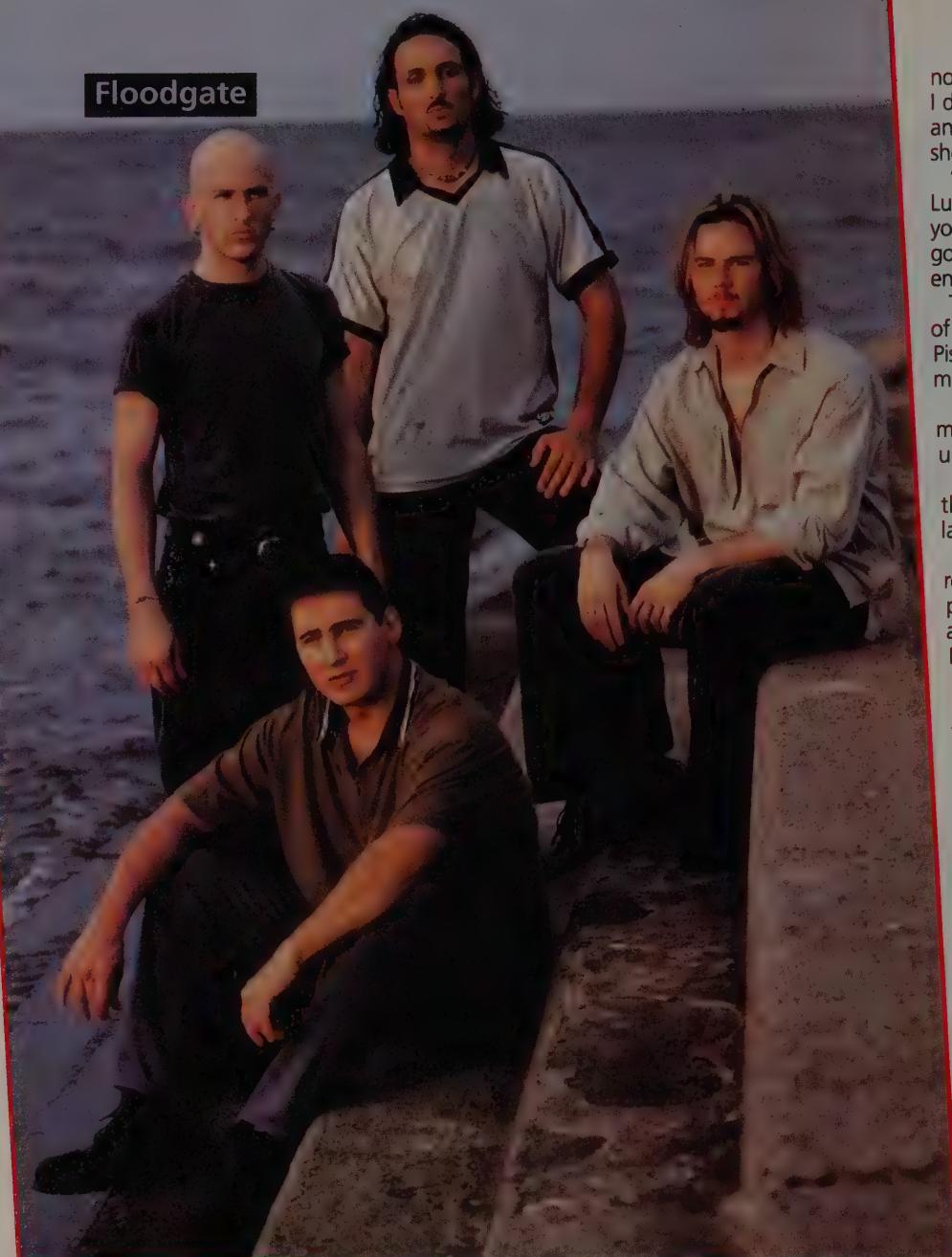
NEW YORK MELODIC PUNK METALLERS Pist-On are fascinated with bodily fluids: besides their unique moniker, they named their 1994 demo *Urine The Money* and entitled their newly released full-length debut **Number One**.

However, the album's cover of a doll that squirts water when you pull down its pants, was purposely chosen since it does not immediately reveal the band's style and attitude.

"Everyone expected us to use Gothic or vampire artwork," says bassist Val Lum. "We didn't want everyone to look at the cover and say 'hey, it's another metal band.'"

There are a lot of people who have been totally confused or who just wouldn't get

Floodgate



it. But we wanted to throw people off. Ironically, in Europe some critics have written that it's a good thing that the music is good, because our album cover sucks.

"The little guy on the cover of our album has become our mascot. Iron Maiden have Eddie, Anthrax have the Not Man and we have "Weepy".

The band originated in Staten Island, New York, "around 1993," as a studio-only project comprised of Lum and guitarist/vocalist Henry Font.

"I was living in Hoboken, New Jersey, which was "alternative land" at the time," recalls Lum. "Henry had started the project, brought me in, and I never left."

"We knew it would take time to come together, but we were patient," adds Font.

Ironically, Lum chose the band's moniker because she wanted a term that was "car-related."

"Then I realized that if you added a dot

after the "t" and before the "o", it changed the name," she says. "We knew that we would be pissed on and get treated like garbage, so the name stuck."

According to legend, the duo recorded a demo which somehow fell into the hands of Type O Negative frontman Pete Steel. He was so impressed that he encouraged bandmate and keyboardist Josh Silver to produce the next demo (the aforementioned *Urine The Money*).

With the addition of guitarist Paul Poulos and drummer Danny Kavallado (who were recently replaced by Burton Gans and Jeff McManus, respectively), Pist-On became a real band and without the benefit of a recording contract, began touring the globe opening shows for the new Misfits, Life of Agony, Clutch, Type O Negative and Carnivore.

"We've played over 200 shows and have been fortunate that most of them have

not gone too bad," Lum says. "Although I did break a string at a show in Michigan and was forced to play the rest of the show with just four strings."

"We sounded like crap," remembers Lum. "It was one of those nights where you really want to keep the momentum going but you can't make it happen. We ended up playing just 20 minutes."

The tours have not just been the result of lucky breaks. As **Number One** proves, Pist-On are one of the best new American metal bands in recent memory.

"We don't think of ourselves as a typical metal band," admits Lunn. "We're just uneasy listening."

"For lack of a better term, I'd say that we are a psychedelic slush band," laughs Font.

The new Pist-On line-up is currently rehearsing and planning a short string of performances throughout the mid-west and northeast before heading over to Europe for their first headlining tour.

SOMETIMES GOOD THINGS COME

to those who wait. After influential New Orleans thrash metallers Exhorder crashed and burned in 1993, frontman Kyle Thomas found himself at a crossroads. The band to which he had committed so much if his life no longer existed, but he had a newfound freedom to experiment with music that did not fit into their restrictive format.

"I am no longer under the pressure to make my music sound like a particular thing," he explains. "Some people have asked me why Floodgate is such a departure from Exhorder, but I am actually returning to my roots."

Thomas had long wanted to make an impact with a band. After years of being a part of the metal underground, he wanted to be part of a group that worked above ground, a place where his music would be exposed to a larger number of ears. He now has that chance with Floodgate.

Joined by his brother, bassist Kevin Thomas, guitarist Steven Fisher, and drummer Neil Montgomery, Thomas and Floodgate are already headed towards that goal.

"After Exhorder split, I started jamming with my brother, who was working on a music project in Austin, Texas," Thomas remembers. "It really didn't become anything other than good music recorded on a four track tape deck. Then in late 1993, I was asked to audition for the vacant lead vocalist spot in Corrosion of Conformity."

Although Thomas says the resulting four day jam with the Sony Music recording artists was a "fun experience," after it was over the band concluded they didn't need a new lead singer.

"It was something I told them myself," admits Thomas. "Pepper Keenan was

the man to front the band. But it was the kick in the ass that I needed. It inspired me to do something on my own. I returned home that night and told my brother that I wanted to put something together.

"It has worked out better for the both of us. C.O.C. are doing well and look what has happened to me and my brother."

Their debut, **Penalty**, is a dark, brooding mix of southern-flavored hard rock and Black Sabbath-ish metal. The album lives up to the hype that has been building since they signed to Roadrunner a few years ago. Scheduled for release more than a year earlier, the disc was delayed while the band sorted through a series of unfortunate incidents. First, the band's producer's mother-in-law passed away. Soon after, Thomas's girlfriend father suffered a severe heart attack that required quadruple by-pass surgery. Then a week-long mix down of the album had to be scrapped. Finally, the band discovered that their original name, **Penalty**, was already being used by a punk band. Although the group quickly came up with the new **Floodgate** moniker, the succession of obstacles winded them. However now that **Penalty** has been released to a critical acclaim, the band has regained its

focus and are looking forward to months of endless touring.

LONG ISLAND, NEW YORK'S Vision of Disorder (or V.O.D.) are the best of a new breed of hardcore bands creeping up around the country. Kids bored with their humdrum existence in suburbia are turning their backs on the same old classic rock and cliche metal riffs and embracing music that they can identify with: hard core punk. V.O.D. have developed a sound that is a mix of thought provoking lyrics and groove heavy hard core metal.

"It's just music," maintains vocalist Tim Williams.

"Our sound is actually metal shaped by hard core," admits guitarist Matt Kennedy. "But if we didn't cut our hair a few years ago, we'd probably just be considered metal."

Formed in 1992 by guitarists Matt Baumbach and Matt Kennedy, V.O.D. were soon joined by Williams and drummer Brandon Cohen. They remained bass-less until Mike Fleishmann committed to being a full-time member a couple of years later.

"No one took us seriously outside the South Shore of Long Island until we got a bassist," remembers Kennedy.

As is common in suburbia, their first

attempts at creating original music, some five years ago in a parent's garage, had lackluster, unmemorable results. But the band has quickly evolved, incorporating their new found passion for hardcore into their music.

Still they admit their sound—which the band will only categorize as "heavy"—has room to grow.

"It's been a continual evolution," says Williams.

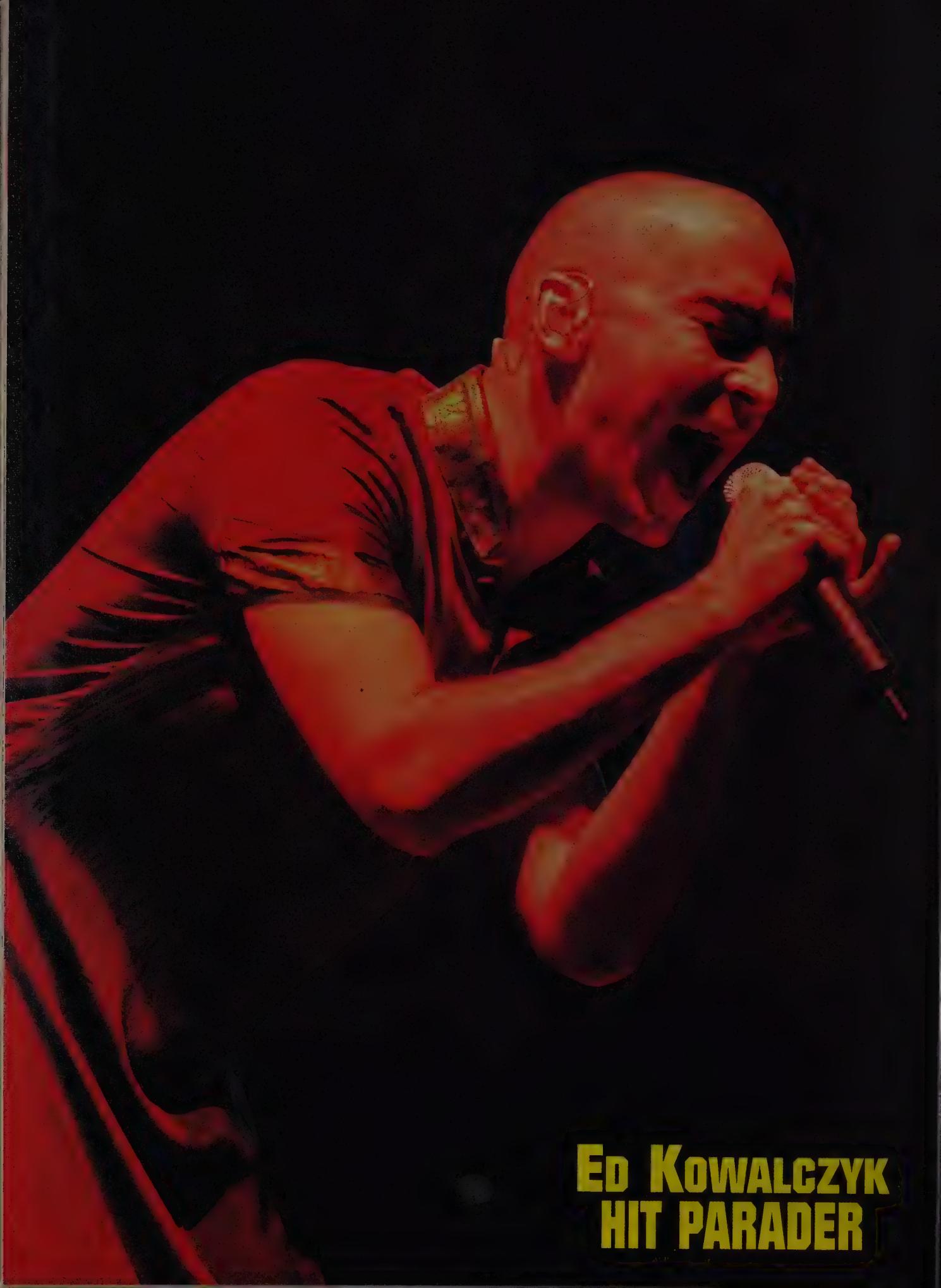
After an appearance on the 1995 compilation, **New York's Hardest**, and issuing their own single **Still**, the band were approached by Ray Cappo about signing to his fledgling Supersoul imprint. A subsidiary of Roadrunner, Supersoul's lone artist at the time was Cappo's own band, Krishna-core leaders **Shelter**.

Given their new label head's strict religious beliefs, it was assumed that any band becoming part of its roster would share his views. But V.O.D. are neither Krishna nor straight edge. The band say that the label's sole intent is to release "great music by great bands," regardless of their political or religious leanings.

While it's still too early to decide whether V.O.D. will be one of the voices of the hardcore generation, their self-titled debut is certainly an auspicious start.



Vision Of Disorder



**Ed KOWALCZYK
HIT PARADER**

Live bands have ever made a more dramatic and perhaps unexpected impact on the rock world than Live did in 1995 with their disc **Throwing Copper**. It was an album that seemed to simultaneously defy convention yet fit perfectly into the eclectic musical sensibilities of the mid-'90s. With its undeniably hard rocking bent, and its equally undeniable "alternative" feel, that collection hit a responsive nerve within millions of rock-starved fans across the nation. Yet, for all their success, the members of Live remained something of a mystery. We knew their music, we saw their videos, but the men behind these creations remained cloaked in a veil of relative anonymity. But now, with the release of the group's latest disc, **Secret Samadhi**, all that seems about to change.

"Live has never been about being famous or acting like stars," explained vocalist Ed Kowalczyk. "We've never felt comfortable with that. Once **Throwing Copper** began to become successful we had to start dealing with notoriety, and I believe we handled it quite well. We decided to just remain the same people we've always been and see how everyone else changes around us."

Despite all their new-found fame, however, Live is still one of those bands that just doesn't seem to fit in. They don't look like other bands, they don't act like other bands, and they certainly don't sound like other bands. They live in a musical universe of their own design that sits somewhere between "heavy metal", "progressive" and "pop", yet they handle this strange brew with an aplomb that belies the comparatively young age shared by each band member. Sometimes it seems as if vocalist Ed Kowalczyk, guitarist Chad Taylor, drummer Patrick Dahlheimer and drummer Chad Gracey were just dropped out of the sky from some alien world—a band created with a somewhat different perspective on both life and music than most of their rock and roll contemporaries. But the fact is that the members of Live are very down to earth; in fact, they hail from the all-American town of York, Pennsylvania, though their memories of York, and of trying to be cutting-edge musicians in a decidedly conservative town, aren't all particularly pleasant.

"York is a nice place," Kowalczyk said. "It's located in the heart of Civil War territory, with the Gettysburg battlefield only a few miles away. It's a blue-collar, conservative place where people hold a lot of traditional values. Needless to say, a town like that isn't exactly the perfect place for a bunch of young rock musicians to grow up. When we reached a certain point in our lives we knew we had to get out of there. It was a matter of survival."

With that attitude firmly in mind, the four young musicians moved east to New York in 1990, where they quickly started making a name for themselves by playing gigs at legendary clubs like CBGB's. In fact, by

LIVE

BY P.J. MERKLE

1991, when everyone in the group was still in their late teens, the band was promised the world by a variety of record label execs, and after sifting through the offers, Live decided they were ready to sign a recording contract. Six months later, they had recorded and released their debut disc, **Mental Jewelry**, an effort that attracted the attention of a few super-hip fans, but generally fell into the bottomless pit of consumer neglect. But the cold response afforded

"We wanted to let our fans know that we're not taking anything for granted artistically."

their first effort didn't slow down Live for even a second.

"Making the first album was something of a learning experience for us," Kowalczyk explained. "We were all young, and maybe we were a little overconfident. We just poured all of our passion into those songs and then hoped for the best. By the time we got around to writing the material for **Throwing Copper**, we knew we had to take a little more control of things. You

have to maintain the passion, but you just can't leave things up to chance."

Certainly Live did little to deter their artistic passions when it came to recording their highly successful sophomore effort. From the haunting tale of teenage alienation, *Piller Of Davidson*, to the chilling lyrics of *Lightning Crashes*, **Throwing Copper** represented one of the most diverse and challenging albums to hit the top of the charts in the '90s. Anyone who caught such breakthrough singles as *I Alone* or *Selling The Drama* on the radio or MTV instantly realized that this unusual looking, highly emotive band was a far cry from the predictable pop stylings one had grown to expect on our national airwaves. Kowalczyk now admits that the success their last album caught the members of Live a little off guard; something they feel confident won't happen again with **Secret Samadhi**. This time around not only do the band members know that their music is good, they're also aware that there's a large audience anxious to hear it. Despite their acclaim, however, Live would prefer that some of the high-powered intensity spent by their fans on celebrating the band's "stardom" would instead be focused on the intricate stories that unfold in each of their songs.

"Each song we write is a journey of self-discovery," Kowalczyk said. "We don't try to communicate anything more than some of our own personal experiences. Some of the songs on this album, as well as on the last one, are about our experiences growing up in York, some are about our dealings with friends over the years. We want to reveal as much of ourselves as we can, and do it in a way that touches as many people as possible. In a way the success we've had is great because it confirms our belief in ourselves and in what we're doing, but all the attention that's getting focused on us—especially when we're on stage—is more than we ever could have expected."

Those who have experienced Live mostly through their albums and their videos are in for a special treat when they get the opportunity to check the band out in concert. Already the band has played a series of sold-out theater dates across North America and in the near future even bigger plans are in the works. In fact, Live has supposedly turned down a number of major acts that have asked these Pennsylvania-bred rockers to open their arena shows. The members of Live certainly aren't scared of the big-time exposure an arena tour could provide, but it's their belief that there's no reason to rush things along—they'll get to those arenas, but only when they're good and ready.

"We don't believe in rushing things," Kowalczyk said. "Music is more than a business to us. We put so much of ourselves into our songs and into our stage show that we don't want to do anything that we feel could jeopardize what we do. That may sound strange, but it's our honest belief."

THAT MAGIC TOUCH

VAN HALEN

It would rate as a rather mild understatement to say that the last year has been a tumultuous time for the members of Van Halen. During that 12 month span, this legendary unit parted ways with their vocalist for the last ten years, Sammy Hagar, briefly reunited with original frontman David Lee Roth, and began working with new singer Gary Cherone. If that wasn't enough, late last year guitarist and guiding light Eddie Van Halen, suffered through painful hip replacement surgery—at roughly the same time that the band's "greatest hits" collection **Best Of Vol. 1** (which, ironically featured the highlights of both their Roth and Hagar eras) was proving to be a somewhat disappointing commercial property despite the incredible media hoopla generated by the group's vocalist-hopping antics.

The fact is, however, that if any band can survive a year filled with trials, troubles and tribulations that band is Van Halen. After all, this is a group that throughout their 20 year career has taken particular pleasure in continually proving their ability to handle virtually any difficulty placed in their path. Often it has seemed as if no other group in the contemporary music arena has lived as charmed an existence as this seminal El Lay quartet—the band that will forever be credited with reinvigorating the entire American rock scene at its most precarious time upon their arrival in 1977. Since then, their unprecedented string of million-selling discs, ranging from **Women And Children First** to **Balance**, has made the VH rock and roll machine one of the most reliable, successful and continually entertaining forces in rock history. Nothing—and certainly no one—has ever been able to even temporarily derail Van Halen, not rumors of alcohol and drug abuse, nor highly publicized marital problems nor startling periods of personnel transition. Let's face it, is there another major band around that can lay claim to working with no less than *three* vocalists during a one year span...and living to tell about it?

"Van Halen has always been about music, not the people making the music," Eddie Van Halen said. "It's whoever is up to the challenge at any given time. If you don't want to do it, or don't feel you're capable of doing it, or if we

don't feel you're capable of doing it, we'll do something else. There's really not much more to it than that. I'm tired of talking about what happened with Sammy and what happened with Dave. Everyone who cares knows that story by now. I want to look ahead to what we're doing with Gary. It's really exciting. You bring in someone new, and the energy level just jumps off the scales. There's no sitting back feeling comfortable. It's a real kick in the ass, and that obviously has a major positive effect on the music."



Eddie Van Halen hangs out with Megadeth guitarist Marty Friedman.

FEELIN' THE FIRE

BY ROB ANDREWS

The appearance of Cherone on the Van Halen scene has indeed served as a swift and effective boot in the rump for this veteran unit—not that Eddie Van Halen, Michael Anthony and Alex Van Halen have ever needed much prodding to keep their musical spirits in high-gear. The story of exactly how Cherone ended up as an integral part of the VH camp (for your information, he started working with the band while talk of Roth's "return" was still making headlines around the globe) is a tale unto itself—but we won't get into that here. Suffice it to say that the former Extreme frontman, who initially rose to prominence as the voice behind such late '80s pop hits as *More Than*

that whole feeling was so up-beat, yet so focused. He's been there before. We're not working with someone who hasn't spent a lot of time in the studio and on the road. He knows what it's all about, yet he still has a

appearance of the **Best Of** collection and Eddie's successful hip surgery, the realigned quartet proceeded with caution, slowly growing more comfortable with each other's musical habits and carefully constructing a new artistic bond from which to draw both strength and inspiration. Splitting their time between creating new music and "Van Halenizing" some of the material Cherone had brought with him, the group spent the tail end of last year revving up their musical engines. By February they found themselves immersed in Eddie's infamous "5150" home studio laying down more than 20 tracks for the still-untitled new disc.

"Looking back, it all came together kind

"Van Halen has always been about music, not the people making the music."

"You bring someone new into the band, and the energy level just jumps."



PHOTO: ANNAMARIE DISANTO

Words and Hole Hearted, was more than ready to meet the Van Halen challenge, having spent the better part of the last two years writing exciting new material that was virtually guaranteed to push any band's creative boundaries. But Eddie Van Halen insists that it was more than just Cherone's songwriting flair, more than his well-documented stage theatrics, and more than his powerful vocal range that made him the perfect choice to fill VH's vacant vocal slot. In Cherone the band has apparently discovered a kindred musical spirit.

"As soon as you sit down with someone and start talking to them you get a feeling about them," the guitarist said. "With Gary,

freshness and an energy to him that's very special. Then when you start to play with somebody another side of his personality is revealed, and with Gary we quickly discovered that there's a hell of a lot going on inside of him. He's comfortable with a lot of musical styles."

Starting work with Cherone early last summer—even before Van Halen's tumultuous, and as it happens, final appearance with Roth on the **MTV Music Awards**—the band quickly began writing the songs that are now destined to comprise the bulk of VH's next studio opus, due out summer '97. Realizing there was no time pressure placed on their work schedule, thanks both to the

of easily," Eddie said. "There's never a guarantee it's gonna work. Every time you step in the studio, even with people you've worked with for years, you're never exactly sure where the music is going to go. But with Gary, it's been a lot of fun. He came in with his own ideas, which is what we wanted. But he also understood the way this band works. We don't need someone to come in and take over. That's always been a tough thing for some people to understand. We want someone to join us in our musical adventure—to become part of the team. And Gary is very much a team player. He's helped get Van Halen ready for the next 20 years."

HELMET

HEAVY HANDED

BY ANDY SECHER

To paraphrase the words of the immortal Mark Twain, reports of Helmet's demise have been greatly exaggerated. It was just a year ago, following the departure of guitarist Rob Eccheverria, that rumors began swirling throughout the rock underground indicating that after seven years filled with stratospheric highs and monumental lows, Helmet had decided to call it a day. The band's epitaph appeared in countless publications around the world and the group's remaining troika of guitarist/vocalist Page Hamilton, bassist Henry Bogdan and drummer John Stanier were constantly being bombarded by queries concerning their next career moves. Well, apparently things aren't always as they appear; in fact, with the emergence of Helmet's new disc, *Aftertaste*, the career paths of the group's members have become abundantly clear—these rockers remain as dedicated as ever to Helmet's hard, heavy and undeniably intoxicating musical approach.

"You reach a point where you just begin to turn off to whatever people are saying about you," Hamilton said. "If you start listening too closely you run the risk of getting caught up in it—of starting to wonder where the line between reality and fantasy truly exists. After Rob left, we took some time off and then really began to refocus what we wanted to do. In fact, I think that time off helped make this the best album we've ever done."

On their latest collection, Helmet has taken their bone-crunching musical style in an even more extreme direction. Make no mistake about it, this is miles away from your mundane "heavy metal", and it's as far away from the plodding riffs of "alternative/grunge rock" as you can ever hope to get. The fact is that the music of Helmet exists apart from everything else currently inhabiting the rock scene, with the sounds contained on *Aftertaste* harkening back to the raw, savage power that first brought the band to public attention with their 1989 debut disc, *Strap It On*. From the sputtering riffs of *Diet* to the crunching fury of *Crisis King*, Helmet's fourth album bristles with a sonic intensity that perhaps no other band in the contemporary music sphere can match. While in the past the group's work has occasionally confused those fans weaned on more

conventional hard rock fare, Hamilton believes that the more sophisticated and daring rock audiences of the late '90s may finally be ready to embrace Helmet's far-reaching approach.

"This album does have a lot of diversity," he explained. "It boils down to developing a language that I started working with. The idea on this disc was to expand upon Helmet's language. We're not out to reinvent it; it's not about being eclectic or jumping on the marketplace's next big thing. I want to stay true to the reasons I got into music in the first place. I began doing this because I wanted to write songs and make the kind of music that I

"You reach a point where you begin to turn off to what people are saying about you."

wanted to hear! To me, it's all about making music—it's not about who's the producer, what's your statement, or how the album was made. For a lot of people who listen to music every day, there isn't a whole lot out there that resonates. I write a song because I like it, and not because I'm trying to make a lot of quick money. A lot of bands that come out of nowhere and put out records need to know the difference between creativity and careerism."

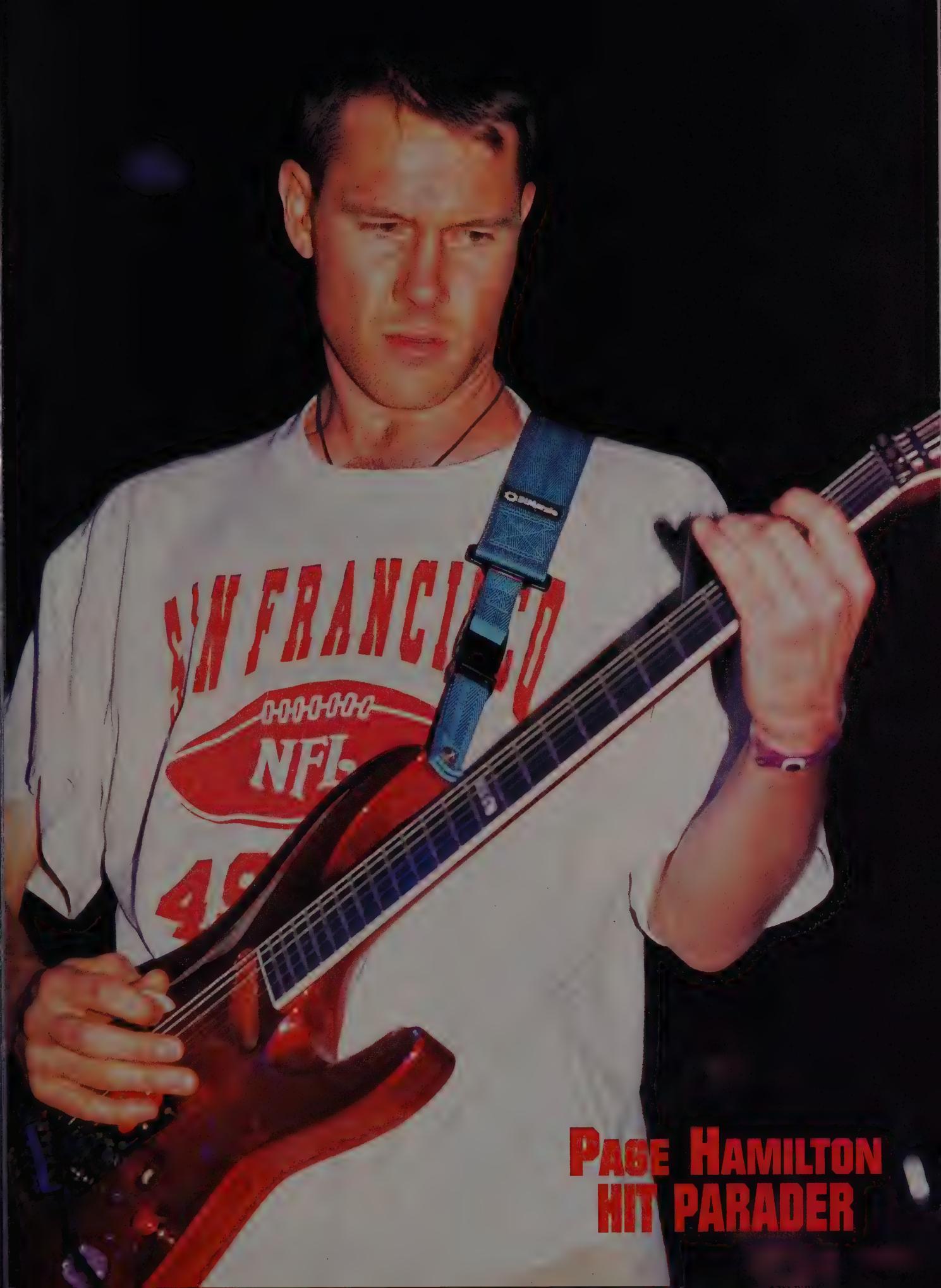
It's obvious that the members of Helmet have always placed their creative goals far in front of their more materialistic career aspirations. At certain times in the past such a philosophy has frustrated those who have worked with the band, believing that Hamilton's idealism, in particular, has limited the commercial impact that Helmet could make upon the rock scene. Forces at the band's record label reportedly asked the band to "tone it down" on such past discs as *Meantime* and *Betty*, but true to their nature, Helmet stuck to their guns. To some extent Hamilton's unyielding nature was one of the key reasons that Eccheverria left the band in 1995 to seek greener artistic pastures. But now, with new guitarist Chris Traynor (formerly on Orange 9MM) on board, the Helmet rock express seems

more determined than ever to maintain their unique musical perspectives. Aided by producer Dave Sardy (of Barkmarket renown), on *Aftertaste* the band has gone straight for the rock and roll jugular—and more often than not, they've hit it with unerring accuracy.

"Sardy has a lot to do with the way the album came out," Hamilton said. "Your fingers may be bleeding after a particular take, and he'll just tell you to do it again! He really knows how to get the best out of everyone involved. He made John set up his drums in the rest room! John put up a fight, but Sardy won in the end. I think we all now have a better understanding of exactly what we want to do with this band, and that's reflected on the new songs. These songs are just as powerful as anything we've done before, but they reach further under the surface. They dig down and really kick up some interesting things."

It should be most intriguing to see how the rock world reacts to Helmet's new effort in the weeks and months to come. Already there is wide-spread industry talk of this being the group's "breakthrough" disc, the album that transports Helmet from the status of "cult favorite" to "national sensation." Of course, while the band might complain that such attention detracts from their artistic perspectives, the simple fact is that with the success of their latest album it is time for Helmet to begin receiving the degree of recognition that many predicted for the band as far back as 1989! True to his mercurial nature, Hamilton is the last one to get caught up in such conjecture. His focus continues to be squarely on the music—the place he insists it will always remain.

"There's still a lot more to be done in music," he said. "Every once in a while I hear a band that gives me hope and inspiration. I can listen to the first song on the new Elvis Costello album, which I think is one of the most beautiful songs he's ever written. Then I can listen to something totally different that inspires me just as much. That's what gets me excited about getting up in the morning—writing songs and making music. There might be something "new" per se, but there's always going to be someone to carry it on. I'd like to think Helmet is doing that as well."



PAGE HAMILTON
HIT PARADER

SHOOTING STARS

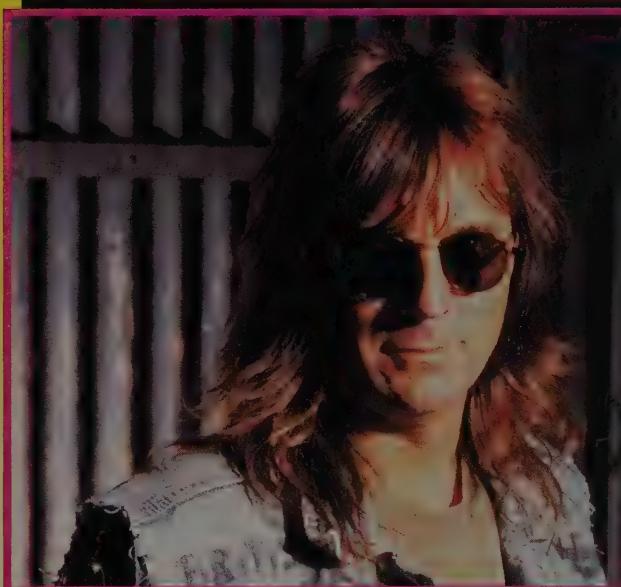
GLENN TIPTON

The name Glenn Tipton certainly isn't new to anyone that's paid even a cursory glance to the world of heavy metal over the last two decades. As lead guitarist for metal monolith Judas Priest, Tipton's searing guitar work has served as the foundation for many of the hard rock empire's most endearing and enduring moments. But while he waits for a recently resurgent Priest (featuring new vocalist Ripper Owens) to complete work on their new album, Tipton has decided to release his first solo disc, **Baptism Of Fire**, a collection of metal-tinged rockers that show a slightly different side of Tipton's musical persona. Showcasing the talents of such musical "friends" as Who bassist John Entwistle, Ugly Kid Joe vocalist Whit Crane and demon drummer Cozy Powell (along with a host of others) Tipton has constructed a tight, fast-moving collection that should appeal to anyone interested in Priest-style hard rock.

"This really isn't Priest music," Tipton said. "But it does reflect my tastes, and my tastes tend to run towards the harder end of things. I started writing and recording the material on this album at a time when Priest was inactive, and completed it when I knew that Priest was about to begin recording their new album. The two really have little in common. **Baptism Of Fire** really just represents me getting together with a number of friends to make some good rock and roll music."

Playing with an edge that carries his metallic sound into the heart of the '90s, on his new disc Tipton has created a razor-edged collection of tunes which range from the aptly named *Hard Core* to his heavy-handed cover of the Rolling Stones classic *Paint It Black*. **Baptism Of Fire** also presents Tipton's first ventures as a vocalist, and while he admits not feeling totally comfortable in the role, he also states that he enjoyed every aspect of his disc's creative process.

"Being a vocalist is not something that ever really entered my mind over the years," he said. "I had enough to worry about with songwriting and guitar playing. But when the chance came to sing on the album, I accepted it. After all, it is *my* album."



GLENN TIPTON

PROTEIN

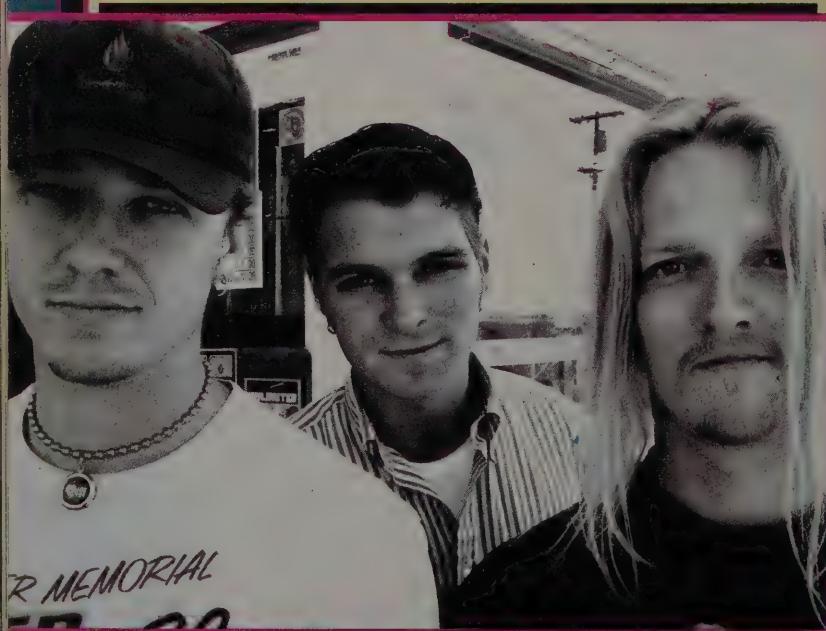
The early '90s San Francisco music scene produced some of the decade's most exciting and memorable bands, most notably Green Day, Rancid and their punk rock ilk. But due to the somewhat simplistic, style-over-substance approach favored by members of that scene, the Bay Area's musical fortunes have fallen into quick disrepair as this decade has moved on. One band that hopes to change

SF's sagging rock and roll fortunes is a trio called Protein whose self-titled debut disc is indeed a high-protein explosion of pure, unadulterated rock and roll energy. Fueled by vocalist/guitarist Josh Zee, drummer Dan Thompson and bassist Russ Violet, **Protein** blends heavy metal riffs with punk-styled energy to produce one of the year's most incendiary debuts.

"We're all full-on metalheads," Zee said. "That's the cohesive fiber of our band. If you were a metalhead basically you liked all metal bands, it didn't matter if it was Dio or Judas Priest. It wasn't until I got out of high school that I could admit that I also liked bands like Duran Duran."

Protein's highly divergent musical tastes are on full display on their debut disc where the styles range from pop to punk to hard rock in seemingly the blink-of-an-eye. But rather than appearing strained or staggered by such diversity, these boys handle it all with a panache that belies their youth. What emerges from the mix is a spontaneous rock and roll hybrid that's 90% energy and emotion and 10% style. It's a formula that fits Protein like a glove.

"We've been together as a band for a number of years, but we've known each other forever," Zee said. "We've played all the clubs, paid all our dues, and now we just want to hang together and have some fun."

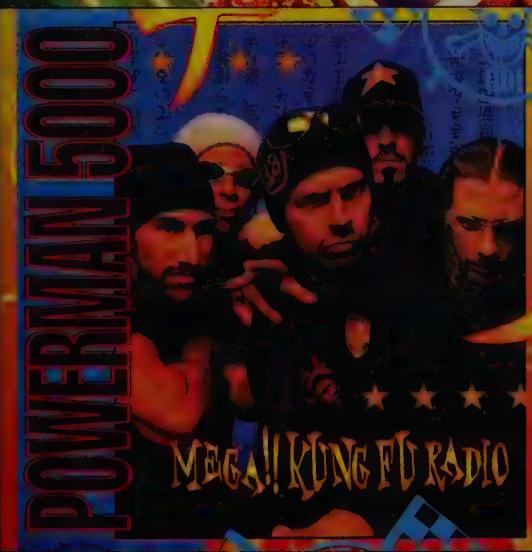


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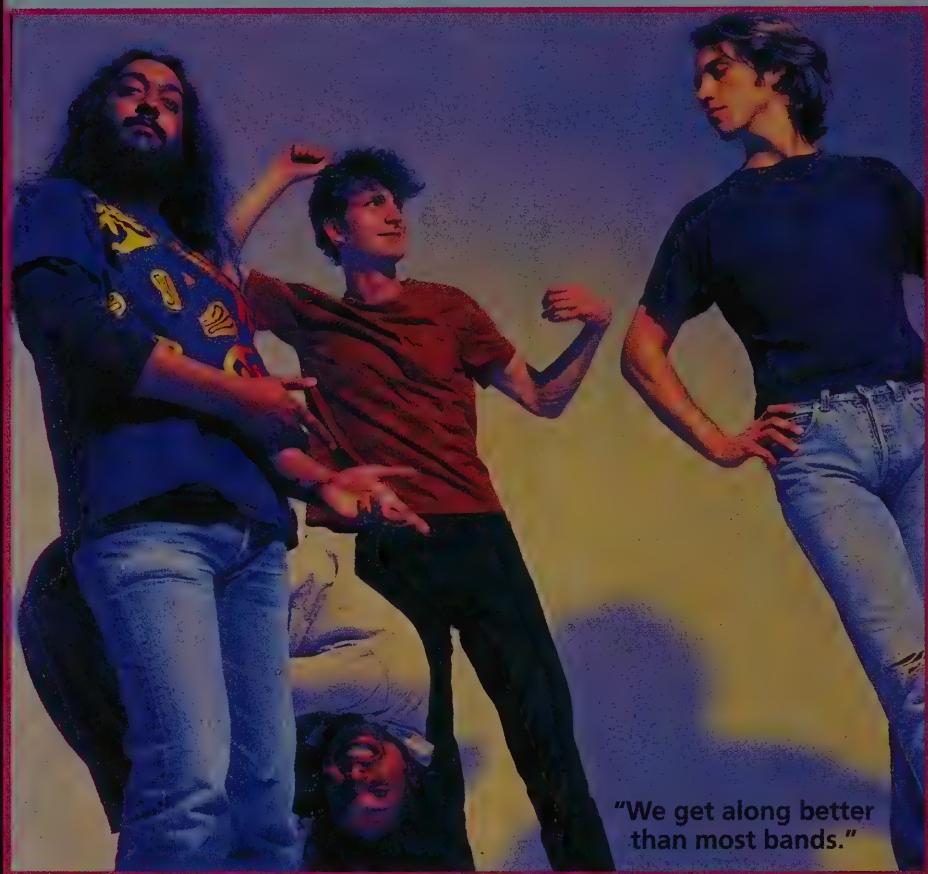


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FILE UNDER
Action



"We get along better than most bands."

ing conclusion one of the most critically acclaimed runs in the annals of popular music. Rising from the then-still-underground Seattle club scene of the late '80s, Soundgarden drew upon influences as widely divergent as Black Sabbath and the Beatles to forge a sound that was strikingly unlike anything else then being presented on the rock scene. Heavy yet ethereal, powerful yet always-in-control, Soundgarden's music was a study in contrasts—a brilliant display of technical proficiency tempered by heart-felt emotion. In sharp contrast to the still-burgeoning L.A. metal scene which was then ruling the rock roost a thousand miles to their south, Soundgarden believed in substance over style, and while they had to begin their career on a series of small independent labels, by the time their major label debut, **Louder Than Love**, was released in 1989 (making it the first Seattle Scene disc to receive major label attention), anyone with ears could tell that there was a significant musical change blowing in the wind—and Soundgarden was going to play a critical role in that change.

While their Emerald City compatriots in Nirvana were to steal some of their musical thunder when their major label debut, **Nevermind**, was to emerge a year later, to their fast-growing legion of supporters, no other band could touch the special brand of

SOUNDGARDEN

It's now been over two months since the surprising word first filtered across the rock wires that Soundgarden had decided to terminate their career as one of the most successful rock and roll bands of the '90s. During that time, countless questions have remained unanswered as to why Chris Cornell, Kim Thayil, Ben Shepherd and Matt Cameron chose to end their historic decade-long run at this particular time—just when they seemed to be at the peak of their artistic and commercial powers. The band's most recent disc, **Down On The Upside**, spent 41 weeks on the charts, on its way to selling an impressive 3 million copies in the U.S. alone. And Soundgarden's last American tour—which included their historic co-headlining run at Lollapalooza with Metallica—helped solidify their reputation as one of the nation's premier hard rock attractions.

So what the hell happened? What possibly could have gone so wrong from the time Soundgarden left the tour trail late last year to the time they began making plans to record a new disc in April? What could have occurred within the band's surprisingly delicate internal structure to so critically derail what had appeared to be one of the

smoothest functioning rock and roll machines on earth? Did Cornell's ego finally drive Thayil over the edge? Did the lure of a variety of potentially exciting and lucrative outside projects serve to tear the band asunder? Did Cornell's oft-discussed vocal prob-

They seemed like the one Seattle band that had it all together—apparently they did not.

lems (which had forced the band off the road back in 1995) once again reappear? Or did the pressures inherent with stardom simply grow too heavy for the band's broad shoulders to bear? Unfortunately, perhaps we will never know the true answers to these questions.

"The members of Soundgarden have amicably and mutually decided to disband to pursue other interests," is how the band's record label announced the breakup. "There is no word at this time on any of the members' future plans."

That simple statement brought to a crash-

musical reactants that Soundgarden brought to the rock market place. In Cornell they had a dynamic frontman—an undeniably charismatic, undauntingly sexy vocalist who seemed to pour every ounce of strength in his body into each note he sang. In Thayil they had a nimble-fingered guitar hero—a bearded, fun-loving musical maestro who seemed to revel in laying down the heaviest riffs he could imagine. And in Shepherd and Cameron they had a rock-solid rhythm section—a unit that could meet any of the stringent demands placed on them by Soundgarden's eclectic musical catalog.

"We get along really well," Cornell said late last year. "In fact I'm amazed by how well we get along after I hang out with some other band and see what goes on there. I'm not saying that it's always trouble-free. When you get four free-thinking, creative people in the same place at the same time there's going to occasionally be some tension. But considering everything that we've gone through, I think we're getting along better now than ever before."

In retrospect, how sad Cornell's words now sound. What is perhaps most perplexing about Soundgarden apparently abrupt and



Soundgarden in their
**Louder Than
Love** days

the other guys. It seemed like the perfect arrangement. When they got that out of their system, they'd just get back together and be Soundgarden again. I'm as amazed as anyone that it's come to an end—especially at this time."

While it's always been speculated that leaving at the peak of one's powers is an ideal time to depart, in actuality, rarely is it done. Joe DiMaggio did it—Willie Mays didn't. Cary Grant did it—Marlon Brando didn't. Led Zeppelin did it—Motley Crue didn't. Soundgarden has certainly done it. Of course, the rumor mill is already alive with stories of a band "reformation" some time next year. But unfortunately, no indication has been given at this time indicating that Soundgarden will ever function as a unit again. Certainly we will hear more music from each of the band's members—all remained signed to "personal services" contracts with Soundgarden's label, A&M Records. But the simple fact is that Soundgarden is no more. We've all got to accept it, whether we like it or not.

Thankfully, we still have their brilliant albums, as well as their mind-warping videos, to keep reminding us of what a special and unique unit they were. Soundgarden may have chosen to be no more, but in our hearts they will continue to live on forever.

A FOND FAREWELL

BY HENRY WILSON

totally unexpected breakup is that of all the giants of the so-called Seattle Scene, this band gave off the impression of being the most unified, the most focused, the most "together". They seemed so unlike the others of their Emerald City rock fraternity; Nirvana suffered the tragedy that was Kurt Cobain, Alice In Chains wallows through the near-tragedy that is Layne Staley and Pearl Jam continues to deal with the nightmare of Eddie Vedder. Soundgarden had the rock world fooled. At least superficially it seemed as if they had escaped the "Seattle Jinx", that they were the one band able to just get along, not make front page headlines and play the music they loved. Apparently there was a deep, dark secret within the band that even some of their closest advisors didn't know about—or even expect.

"I was shocked when I heard the news," a source at the group's record label said. "I dealt with them for years and never had a clue that breaking up was on their mind. I always thought that the band's structure was so flexible that it would allow for whatever freedom the band's members might want to incorporate. If Chris wanted to go off and record with other musicians, he did. So did

Soundgarden: Gone,
but not soon forgotten.



INDIE REVIEWS

CRADLE OF FILTH, DUSK AND HER EMBRACE

(Fierce Recordings, phone:
(212) 226-7272)

Call it what you will—Black Metal, Death Metal, Doom Metal—that unique style of heavy rock that relies on blood-curdling lyrics, bone-bashing riffs and skin-crawling concepts is very much alive and well. Despite constant reports of its imminent demise, a flood of European bands—especially from Scandinavia—have kept the Death Metal banner flying. Cradle Of Filth, however, hail from England, and on their latest collection, **Dusk—And Her Embrace**, this six-man unit produce one of the heaviest, nastiest albums of the year. Mixing standard horror film-score antics with classic metal power, this unit has come up with an eminently strange, engagingly entertaining set that does the Black Metal crowd proud.

Rating: ****

KARMA TO BURN, KARMA TO BURN

(Roadrunner Records phone:
(212) 219-0077)

Karma To Burn are a difficult band to figure out. It seems as if a couple of times each decade a band emerges from the deep south that represents all of rock and roll's the good-time sensibilities wrapped into a neat little package. Lynyrd Skynyrd had it, so did the Georgia Satellites...and, at least to some extent, so does Karma To Burn. Yet, despite their easily digestible approach and superficially up-tempo style, there's an eerily dark undercurrent running through the music of this four-man band. Their songs depict the ever-day struggles for survival in rural America—where winters are cold, work is hard and life is often cruel. This is fascinating stuff, and with the band's uniquely croaked-vocals and unusual lyrical style, Karma To Burn is a truly special force in an often cookie-cutter world.

Rating: ***

TRIBUTE TO JUDAS PRIEST, VARIOUS ARTISTS

(Century Media Records, phone: (310) 574-7400) Few heavy metal bands in history have had more of an impact on the look, sound and style of the form than Judas Priest. From the dual-lead guitar attack, to their penchant for black leather and Harleys, these English aces helped shape the very structure of the metal kingdom during their glory days from the early '70s through the late '80s. How fitting then that some of today's heaviest bands—including Nevermore, Strapping Young



RATING SYSTEM: *****=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR

Lad and Overkill— pay homage to the Priest Beast on **Tribute To Judas Priest**. While these cover versions of such Priest classics as *The Tyrant* and *Rapid Fire* certainly rock, they all pale in comparison to the originals. If you're a true Priest junkie, pick this tribute disc up; if not, then you're better off with the real thing.

Rating: **

**LIT,
TRIPPING THE LIGHT FANTASTIC**

(Malicious Vinyl, phone: (213) 463-5167)

Lit like to think of themselves as "the next big thing to emerge from Orange County." And, you know what?



Judging by the contents of their debut disc, **Tripping The Light Fantastic**, these So Cal boys may just be right! Deftly blending the energy of punk, the power of metal and the appeal of pop, this quartet headed by brothers A. Jay and Jeremy Popoff seem to have hit upon a magical formula for producing highly entertaining rock and roll. Nah, this stuff ain't gonna save the world or find a cure for cancer, but it is virtually guaranteed to make you forget your most mundane problems—at least for a little while.

Rating: ***

**MY DYING BRIDE,
LIKE GODS OF THE SUN**

(Fierce Recordings, phone: (212) 226-7272)

It's taken My Dying Bride six years of struggle to go from cult-favorite status to world-wide acclaim. But with the

release of their latest collection, **Like Gods Of The Sun**, this English quintet have accomplished the difficult feat of catapulting themselves into hard rock's upper echelon. With their inventive instrumental approach and insightful song stylings, the band has managed to take the normally predictable bounds of Death Metal and raise it to a loftier plateau. Such songs as *It Will Come*, *All Swept Away* and *The Dark Caress* occasionally get bogged down in their own creepiness, but often they soar on the wings of My Dying Bride's surprisingly nimble-fingered instrumental dexterity. Certainly this is not music designed for the masses, but despite their heavy-handed approach, it seems that this is one band with Star Quality written all over it.

Rating: ****

**FORTE,
A DEAD BREED**

(Golden Cup Records, phone: (718) 762-6911)

In recent years rock and roll has become an all-encompassing medium where musicians can always find an outlet for their creative urges—whether their music-of-choice happens to be popular at that time, or not. In the case of Forte, this New York-based unit seems mired in a style and sound of previous rock generations, laying down a heavy, guitar laden groove that seems markedly out-of-step with these alternative times. But do these guys care? You better believe they don't. In fact, on their disc **A Dead Breed** they almost seem to revel in the "classic" rock elements they bring forth. Still, such songs as *Thunder*, *Make It Happen* and *Live A Little* do have their moments...especially if your head is securely tied back in the '70s.

Rating: **

**IDENTITY 3...D,
COMPILATION DISC**

(Century Media Records, phone: (310) 574-7400)

If you ever find yourself in a quandary about buying indie CDs—as is the case with many of us—a sampler disc like **Identity 3...D** is an invaluable asset. Rather than presenting just one act, this disc features no less than 18 bands and over 70 minutes worth of music! best of all, it's available at most record stores for the bargain-bin price of \$3.98!! This collection lets you check out such rising stars as Sentenced, My Own Victim and Strapping Young Lad without having to lay out the Big Bucks for a complete album. If you like what you hear, then you can go buy that band's complete effort. Every label should follow Century Media's lead and produce a sampler disc like this for their new product.

Rating: ****

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

The months roll on...and on...and on. Seasons change, and new rock and roll releases appear on the scene. Such is the unyielding, unchanging pattern of life. With all that crap in mind, let's delve right into this month's batch of tasty new discs to discover which ones are hits and which ones are misses.

MOTLEY CRUE, GENERATION SWINE

Vince Neil has never been the greatest singer in the rock and roll world. Nikki Sixx has never professed to being the best songwriter. And there are admittedly bands that can play rings around Motley Crue. But the fact remains that when the four personalities that comprise the Crue get together, the music they make possesses a magical spark that few other groups can match. With **Generation Swine** signalling the much-heralded return of Neil to the Motley lineup, the band has reverted to their party-hearty roots on parts of their latest disc—but on other parts they've delved into exciting, *extremely* heavy new musical waters that sound as vibrant and as "90s" as anything you could ever hope to find. For a surprise, check out their inventive reworking of their classic tune, *Shout At The Devil*.

HIT

POWERMAN 5000, MEGA!! KUNG FU RADIO

There's always something vaguely familiar about the sounds put forth by Powerman 5000, but you'll be hard pressed to figure out exactly what those sounds might be. Following the "everything but the kitchen sink" musical philosophy, band leader Spider (whose brother happens to be none other than Rob Zombie) has constructed a wide-ranging hard rock attack that blends everything from punk to rap to metal under the all-encompassing PM5K banner. While comparisons to White Zombie are inevitable, the fact is that Powerman 5000 is definitely their own breed of rock and roll animal—a breed that also happens to be a hybrid of much of what has transpired in recent rock history. Somehow, these guys pull this strange amalgam off, making their style both creative and entertaining.

HIT

DOKKEN, ONE LIVE NIGHT

Like the cat with nine lives, Dokken is the band that just will not die. For some, the band's continued existence (despite on-

going internal strife) is good news—after all, few bands can match either the group's instrumental virtuosity or their deft songwriting touch. For others their on-going efforts are bad news, for few bands in the rock sphere seem so contentedly rooted in saccarine-sweet pop/metal musings than



Aerosmith: Scoring BIG with **Nine Lives**.

Don Dokken and his boys. All of Dokken's best/worst qualities are on display on **One Live Night** an "unplugged" disc that presents all the band's best-known hits like *Into The Fire*, *Alone Again* and *Just Got Lucky* along-side their reworking of the Beatles' *Nowhere Man* and Emerson Lake & Palmer's *From The Beginning*. This collection's a must for Dokken fans, a must-pass for nearly everyone else.

MISS

GLENN TIPTON, BAPTIZM OF FIRE

For more than 20 years Glenn Tipton has been one of the co-lead guitarists in Judas Priest. During that time we've never heard him sing...and with good reason. The guy can certainly play guitar (and he writes a pretty neat heavy metal tune), but when it comes to vocalizing, Tipton should stick to playing his axe. On his first (and most likely last) solo outing, **Baptizm Of Fire**, Tipton has pulled out every metallic cliche in the books to fill his array of heavy-handed hits.

He even calls upon the services of a number of notable rock and roll cronies—including the Who's inimitable bassist John Entwistle—to lend a hand. Unfortunately the proceedings all sound hauntingly like Priest cast-offs—except, perhaps for Tipton's stirring rendition of the Stones' classic *Paint It Black*. Thankfully, Tipton has already returned to his "day job" in Priest, who are scheduled to have a new disc out by the fall.

MISS

AEROSMITH, NINE LIVES

At a cost of over a million dollars—an nearly six months overdue—BIG things were expected from Aerosmith's first effort under their lucrative new contract with Sony Music. And true to their nature, Tyler and the boys deliver in spades with **Nine Lives**, as vital and exciting an effort from the Aero-force as anything they've done since **Permanent Vacation**. From the classic riffs of the title track through the Eastern charms of *Taste Of India*, this is Aerosmith going for

the rock and roll jugular. Steven Tyler's voice has never sounded stronger, and Joe Perry's guitar riffs cut through the proceedings like the ol' hot-knife-through-butter. **Nine Lives** is bold, it's brash, it's enthralling. It's Aerosmith!

HIT

DARLAHOOD, BIG FINE THING

With a sound that's equal parts raw fury and richly textured melody, New York-based Darlahood have drawn favorable comparisons to everyone from Soundgarden to the Beatles. But as shown on their debut album, **Big Fine Thing**, this hard rockin' trio display a finely honed rock and roll sensibility to stands alone on the contemporary music scene. Such songs as *Grow Your Own* and *Hey Baby (Take Me Away With You)*, rock with imagination and style, indicating that guitarist/vocalist Luke Janklow, drummer Joe Magistro and bassist David Sellar are headed for big things in the rock and roll world.

HIT

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SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

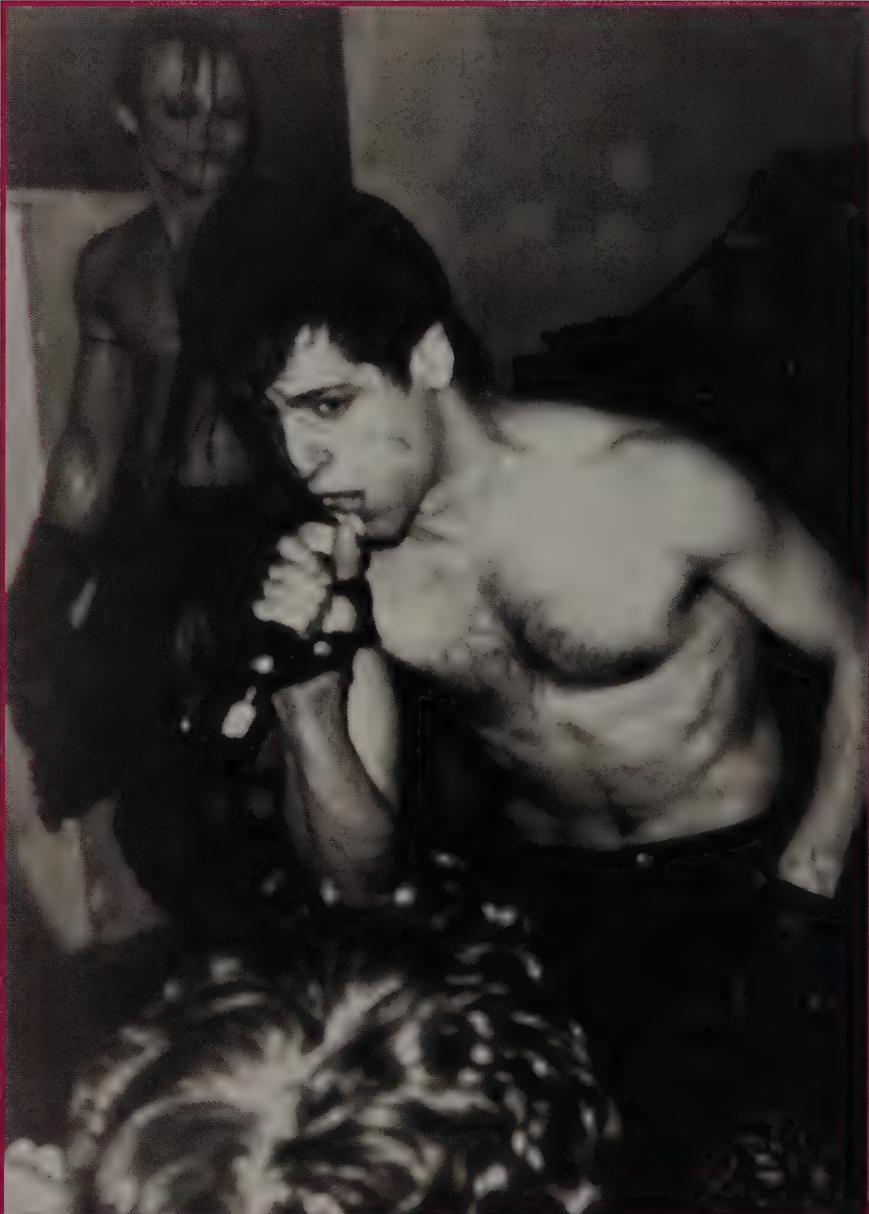
- 78) THE STORY BEHIND THE SONG
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THE STORY BEHIND THE SONGS FROM VIOLENT WORLD

Try to envision mixing Metal, Hardcore, East and West Coast Punk sounds with the b-movie horror obsession of the Misfits. What you'll get is **Violent World**, a tribute to one of the most influential punk rock acts of all time. Such popular bands as Sick Of It All, Pennywise, NOFX and Goldfinger are all big time Misfits fans and carefully selected their songs. "Over the past couple of years, I saw a lot of tribute records that weren't very good," explains producer, Tom Bejgrowicz. "I personally chose all the bands, and they chose what songs they wanted to do and presented them to me. I knew these bands were fans and would do a great job. They were all pretty adamant about what Misfits songs they wanted to do. I knew if I let them do what they wanted, it would be a better result—and it was."

Bejgrowicz, who has produced all of the Misfits albums, except for one, probably knows the group better than anyone else. The Misfits were formed in 1977 and founded by Glenn Danzig and Jerry Only. At the time they were a three-piece outfit, no one could have ever guessed that their debut single, *Cool Cough* would become one of the most sought-after songs of the punk genre. The **Violent World Collection** consists of 14 never-before-released Misfits covers (1977 to 1984).

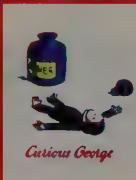
"It took us a year to put together. There was a lot of waiting," sums up Bejgrowicz. "But, obviously it was well worth the wait. The first time I ever heard any of the covers I was quite taken back because I know the originals. When you hear a track, it's not supposed to sound like Glenn Danzig singing it. It's the 90s and it's the bands' own style coming through. I think the more you listen to **Violent World**, the better it becomes. It's because these bands have added their own trademark to



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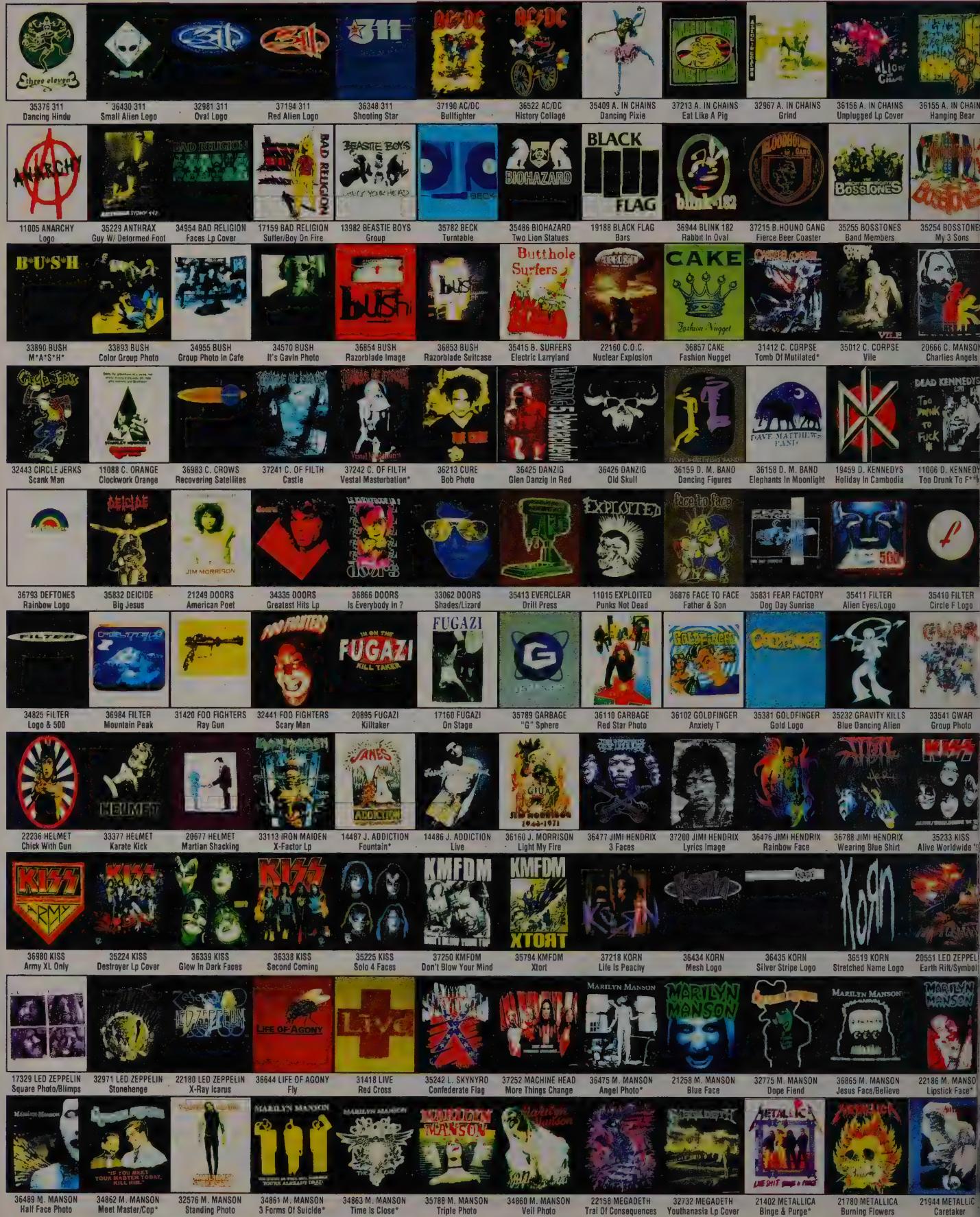
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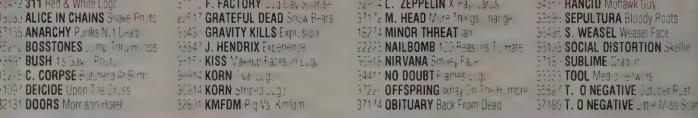
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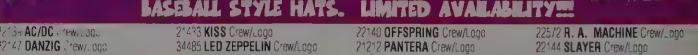
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ASTRO ZOMBIES

(Recorded by PENNYWISE)

GLENN DANZIG

With just a touch of my burning hand
I send my astro zombies to rape the land
Prime directive ... exterminate the whole
human race

And your face drops in a pile of flesh
Then your heart, heart pounds
Till it pumps in death
Prime directive ... exterminate whatever
stands left

All I wanted to say
And all I gotta do
Who'd I do this for, hey, me or you

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ALL HELL BREAKS LOOSE

(Recorded by SICK OF IT ALL)

GLENN DANZIG

Walls start closing in around you
My twins of evil
Shake you by the collarbone
Then snap your ribcage

Broken bodies in a death rock dance hall
Please be my partner
Eyeballs pop accelerated blood beat
Veins 'a' shaking... And all hell breaks
loose

Yea' evil as evil does and who
Who but me could write the book of cruel
I send my murdergram to all the monster
kids
It comes right back to me
Signed in their parents' blood...
And all hell breaks loose

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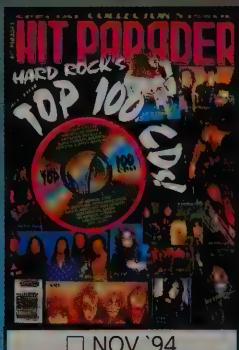
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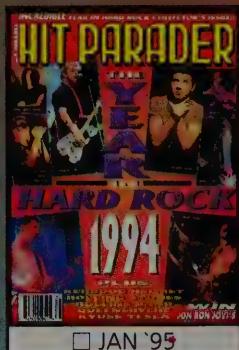
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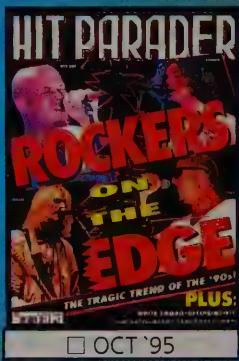
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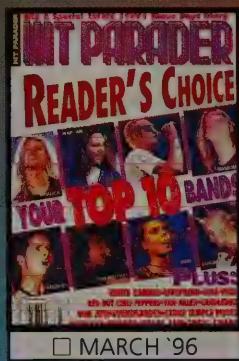
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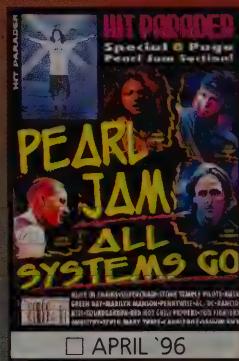
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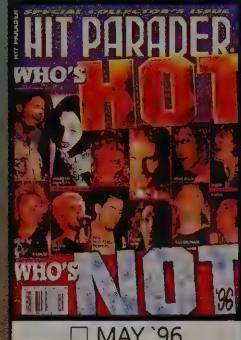
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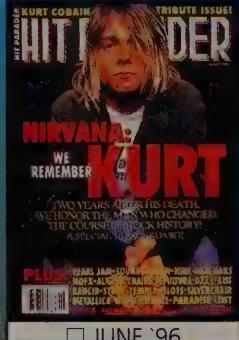
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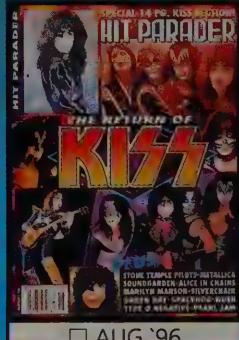
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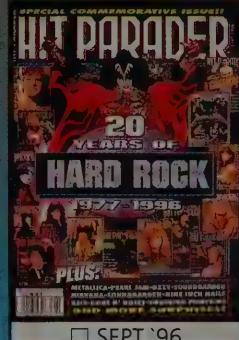
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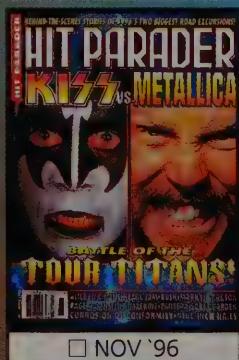
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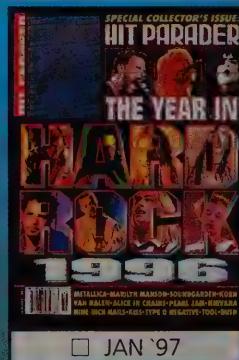
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GHOULS NIGHT OUT

(Recorded by GOLDFINGER)
GLENN DANZIG

This is ghoul's night out
Suffer unto me
Devils born in angels arms
Ghouls in heavens fall

This is ghoul's night out
All the ghouls go to hell
Humans held on eating flesh
It's my destiny

Hell is where you want to be
I feel the hell on you and me
I feel it every day
Hell is where you want to be
I feel the hell on you and me
It never goes away

Ghouls, ghouls, ghoul's night out
Ghoul's, ghouls, destiny

This is the ghoul's night out
Suffer unto me
Devils born in angels arms
Ghouls in heaven fall

This is the ghoul's night out
All ghouls go to hell
Humans held on eating flesh
It's my destiny

To eat meat, to eat flesh
It's my destiny

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SKYTOWER -Ego- angry metal from Sweden	82019	SKYDIVER -Ego- angry metal from Sweden
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GEARING UP

TECH TALK

BY BRYAN CARTER

Over the last 14 years, Richie Sambora has not only played a major role in shaping the face of the rock and roll world; but in shaping the face of American pop culture as well. Kinda hard to believe? Well, consider this: in addition to his historic role as lead guitarist/songwriter in Bon Jovi, a band that has sold over 40 million albums since the early '80s, Sambora has kept a very public persona as the husband of TV's favorite sex kitten, *Melrose Place* dynamo Heather Locklear. It's been a rare occurrence, indeed, that anyone has been able to open up to the gossip sheet of their favorite local tabloid without seeing at least some mention of Sambora's hectic activities—either on stage or off.

RICHIE SAMBORA

Such notoriety, however, has done little to deter Mr. Sambora from continually working to expand his artistic base. Even at the height of Bon Jovi's chart-dominating run, he was determined to keep his options open, branching out to record solo discs, conduct instrumental clinics, write for other artists ranging from Alice Cooper to Cher, and now release his spanking new *Richie Sambora Interactive Guitar CD-ROM*. This is a fascinating package, taking full advantage of the latest and greatest of late-'90s technology to bring Richie's personal tips, carefully-planned instructions and hands-on demonstrations right into your living room. And if that wasn't enough, the CD-ROM package also features a plethora of behind-the-scenes images of Sambora's much-discussed personal life, presented through a series of up-close-and-personal vignettes that make you feel like you're actually spending a day with Richie and his family. What more could any Bon Jovi fan, or aspiring guitarist, possibly ask for?

"This is a logical step in my evolution as a musician," Sambora said. "I wanted this to really be a special presentation. I've always been into exploring new areas of music, so when I was first approached about doing this by the



Richie Sambora:
"You've got to make
something people
want to watch."

people at Enteractive, I told them I was definitely interested—but that it had to really be done right. They agreed with me and really worked with me to achieve exactly what I had in mind. The trick was to balance a lot of different things, giving everyone enough musical insight, yet balancing it with a lot of fun stuff as well. I think I know what to put on something like this, but getting it from my head onto an interactive CD-ROM isn't that easy."

More than a mere instructional CD, *Richie Sambora Interactive Guitar* presents eight different "windows", each of which opens up to reveal an aspect of Sambora's life. Pop open one window and you're rewarded with a series of video clips that feature exclusive interview segments with Sambora during which he discusses everything from life on the road with Bon Jovi to the inner-workings of the music business. Click open another window and you get a personal tour through Sambora's extensive guitar collection and anecdotes about each and every album Sambora has ever recorded—including all of his work with Bon Jovi as well as his acclaimed solo disc, *Stranger In This*

Town. But at heart, this package is an instructional video, and the well-designed, self-paced "guitar lesson" window ranks as the CD-ROM's most outstanding feature.

"If you didn't have the instructional part of the CD, this would kind of be like any other home video," Sambora said. "I didn't want to do that. In fact, the instructional aspects of this set are the key to what we tried to do. That's why we featured ten songs where we included all the written lyrics, along with listings of the keys, tempos and meters. There's also an easily-followed chord chart with measure-by-measure highlights that really make it easy to play along."

Another of the features presented on Sambora's new CD-Rom is a special "riffs" window which allows the participant to share a variety of lessons with Richie, with the guitarist offering special insight into the riffs and structures of ten different songs. Each tune is then broken down into its component parts, with audio and text scrolling across the screen in addition to a detailed menu designed to allow the viewer to review particular style notes, close-up demonstrations and performance highlights. A loop function is also presented which allows for the review of measure-by-measure highlights of the score as well as allowing for riffs to be repeated with a two-bar count off. Sambora took particular note of the songs to be features in this section, presenting such Bon Jovi standards as *You Give Love A Bad Name* and *Wanted Dead Or Alive* as well as such solo standouts as *Stranger In This Town*.

"You've got to make this something people want to watch and participate in," Sambora said. "That's why the songs that are featured, and the way they are presented is so important. I had to really take some time to decide exactly what songs I wanted to present on this set. They had to be things that interested people, but also be things that I felt both the beginner and the advanced guitarist would find challenging. For a guy like me, all this CD-ROM stuff is still all kind of new. But once it was explained to me exactly what we were capable of doing, I was all for it. Making this set was great fun—I only hope it's as much fun to use."

Now that *Interactive Guitar* is out, Sambora has turned his attentions back to the completion of his second solo disc, a collection he hopes to have available by summer. Of course, all this means that any future work with Bon Jovi is temporarily on hiatus as Jon continues to pursue his both acting career and his own solo disc. But Sambora insists that despite a number of public reports, Bon Jovi is still very much alive and well, and sometime in the not-so-distant future, after his solo disc and CD

"The instructional aspects of this set are the key to what we tried to do."

ROM projects fade from their priority status, he'll once again sit down with Jon Bon Jovi to begin writing the songs that will comprise the band's next album.

"Jon and I have been working together for so long that it really isn't anything we plan," Sambora said. "One day he'll just give me a call and say, 'You wanna get together?' We'll just sit down someplace and begin jamming, and before we know it, we'll have some song ideas in the works. People love to think that because we have other interests in our lives now, that Bon Jovi is no longer a priority. Well, when we're together, and we're focused on the band, believe me when I tell you that it's our *only* priority."



A sampling of the contents on the *Richie Sambora Interactive CD*.



INSTRUMENTA

BY MICHAEL SCHNEIDER

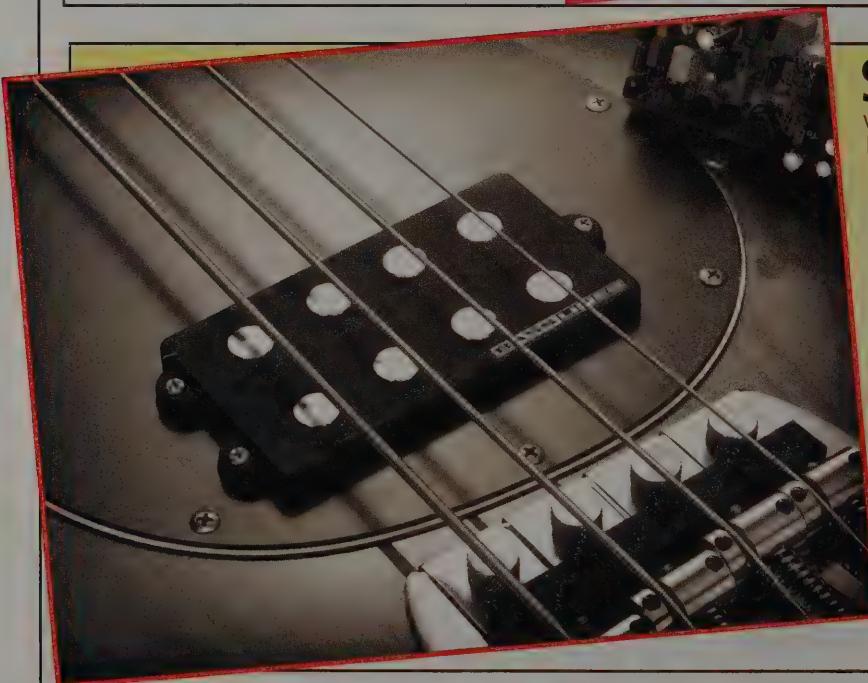
For years **Ibanez** has been making high-quality guitars and basses at all points on the price range. And now the company has introduced some new intermediate axes and another line of high-end instruments, all of which are well worth checking out, depending on the player's bank account.

The intermediate guitars are two all-new versions of the *Blazer Strat*-style electrics Ibanez first introduced in the 1980s as alternatives to traditional single-coil-pickup guitars. The new *Blazers*, the *BL850* and *BL1025* maintain the classic double-cutaway body shape and three-pickup array, but with double-coil humbuckers at the neck and bridge, with a single-coil in between. The humbuckers are **Ibanez** *JL/Daisensei* models that can be "tapped" for both single-coil (thin, wiry) and double-coil (fuller and rounder) sounds. Each guitar has a unique "multi-radius" neck design that **Ibanez** says gives the rounded, broken-in feel of a tried-and-true old instrument — "as comfortable as a pair of old blue jeans" — except it's not beaten on. In fact these necks get six extra steps of hand-finishing and oiling to give them a feel that **Ibanez** says rivals or exceeds that of much more expensive guitars. The *Blazers* also have top-flight hardware, with Wilkinson bridges and Sperzel tuners.

Ibanez also has a new line of one-of-a-kind custom-made high-end guitar, aptly named the *Prestige* series. They're made from rare woods and use new building techniques. **Ibanez** says these are the kinds of guitars it usually makes just for display or to

test out new ideas before putting them into mass-production, but limited numbers of these will be available... at prices we dare not quote here. Suffice to say if you're at all interested, start saving now.

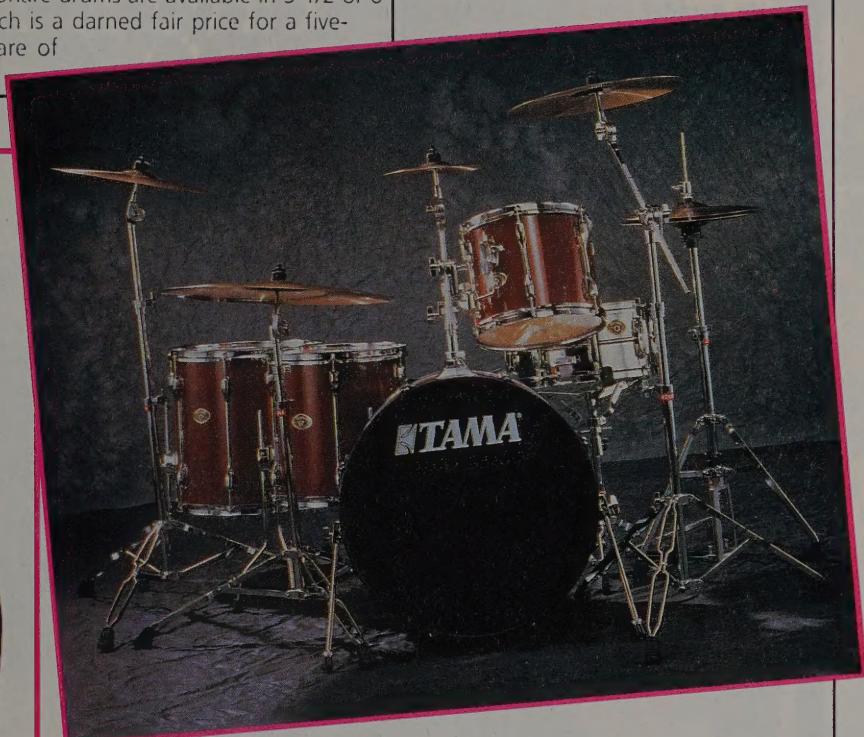
For more info on these and other **Ibanez** guitars and basses, write **Ibanez** c/o Hoshino, Box 866, Bensalem, PA, 19012.



Seymour Duncan's new Basslines pickup brings its noise-free, custom-quality workmanship to players of *MusicMan* basses for the first time. After spending years carefully examining the sounds of various *MusicMan* basses and preamps, **Duncan**'s technicians have distilled those sounds into this one replacement pickup, which is a humbucking dual-coil ceramic magnet design with a three-band Tone Circuit that squeezes every possible drop of bass tone out of the pickup. It's got a very musical tone contour with a full, rich bottom-end, smooth midrange and lots of treble to give it a "bark" that cuts through. A push/pull volume knob engages a proprietary "Slap Switch" just for funky, slap-style playing. It's a direct replacement for both four- and five-string *MusicMan* basses. For more info write **Seymour Duncan**, 5427 Hollister Ave., Santa Barbara, CA, 93111-2345.

ULLY SPEAKING

Tama's new Rockstar Custom RC522DG drum kits are available in a variety of set-ups, all using "X-tras" wooden shells with an extra inch or two of depth for a deeper, fuller sound from the tom toms (8 x 8, 10 x 10, 10 x 12, 11 x 13, 12 x 14, 14 x 16), and bass drums (20 x 16, 22 x 16). Snare drums are available in 5 1/2 or 6 1/2 inch depths. The set lists for \$1299, which is a darned fair price for a five-piece, two-floor tom set like this. **TAMA** care of Hoshino, Box 886, Bensalem, Pa. 19012



Those venerable cymbal-makers at **Zildjian** have come up with a unique new set of percussive sound-effects called "Earth Plates." They're made of **Zildjian** cymbal alloy, can be suspended vertically like gongs or horizontally like cymbals, or hand-held, and one side has "sound grooves" on it for ratchet and gourd-scraping effects. **Zildjian** describes their sound as "rich, natural and earthy." For more info write **Avedis Zildjian** Co., 22 Longwater Drive, Norwell, MA, 02061.

Laney's new British-made LC15 min-combo amp is, the company says, the most affordable all-tube combo amp on the market. So if you've just gotta have that classic, smooth-and-warm, even-harmonic tube sound—or if you want to try it out and see why so many players have insisted on tubes in their amps (and their home-audio amps)—check it out. And the LC 15R has an American-made Accutronics reverb unit, too. For more info write **Laney** c/o Hoshino, Box 886, Bensalem, PA, 19012.



VIDEO VIEW

BY ANNE LEIGHTON

Hit Parader editor Andy Secher often used to mumble, "Radio is the last great frontier," and he was right, at least until original Z-Rock program director Tracy Barnes started **Hard Radio** on the internet. Nowadays Secher is a major Internet believer. And even though his e-mail address is confidential, he is making **Hit Parader's** presence felt strongly on the Internet.



Pantera: Live on the internet.

thanks to Barnes' great online site—<http://www.hardradio.com>. **Hit Parader Magazine Online** is an audio feed of various interviews and up-to-date gossip from the staff of **Hit Parader**. In addition Hard Radio features new and classic albums, chat rooms, and live broadcasts by still-significant metal greats like Michael Schenker, LA Guns and Pantera. **Hard Radio** also features a show on music law created by Sean Clark, who started his communications career shooting photographs for **Hit Parader**, and recently graduated law school.

The online/air staff that Barnes assembled features some of the most influential personalities from metal radio—Nasty Neil, Scorchin' Scotty, Ray Koob and Mark LaSpina, plus Tawn Mastrey. The cool thing about these radio personalities' involvement is they don't have to leave their homes to create shows. In fact, they're all linked into

Barnes' Macintosh at his home in Texas! And he broadcasts the programming from his computer. At any given time, there are 1000 metal fans from all over the world tuned in to **Hard Radio**.

Barnes explains that having a radio station on the Internet was a gleam in his eye five years ago. "I found I could send mail internationally back then because there were a lot of local BBS (bulletin board systems) and modems. I wanted to do radio on the internet but had to wait till technology caught up so I could send music internationally."

Barnes anticipates a number of developments for the Internet over the next year, which would allow a million fans to listen to *fm quality stereo* on **Hard Radio**. "We've made great strides with sound in the last year," Barnes tells *Video View*.

In addition DG has e-mailed commercials and other announcements to radio. The technology IS there to e-mail albums, and down the line we all will have access to it.

Quickies: Bill Gates' recently bought Lynn Goldsmith's photo agency. Look for innovation in making her archives available globally at the flick of a switch plus futuristic photo sessions via computer technology... Our favorite gadget at this past winter's Consumer Electronic Show in Las Vegas was the Portable Direct Satellite Dish from RF-Link. The Portable Satellite lets you choose which of your favorite 200 channels you'd like to watch from any place in the world. This is wonderful for bands who tour during football season. The cost is the price of gas for the tour bus for a week—a mere 229 dollars... Slash is one of

"The fidelity of the station has advanced from terrible-sounding mono feed to a decent stereo feed."

To listen and view the station, you obviously need a computer and an Internet service provider. Once you log onto **Hard Radio**, and you will be able to find instructions to download a real audio player for free.

A developing trend in record label and radio relations is making hot, new singles available to radio stations at the right time. Record companies hate it when a popular album is presented to the public ahead of time. The reasons include satisfying rival stations who also want the music. There is a company called DG Systems that has e-mailed massively popular new singles by folks like Reba McEntire, Garth Brooks, Whitney Houston, John Mellencamp, Hootie & the Blowfish, Madonna, and U2.

the many artists getting involved in a celebrity jam for the new DVD technology, and warner Bros. are releasing 40 DVD discs including *Twister* for \$25. Now the first DVD players use five inch discs which look like CDs but store more data. Just as some of us replaced our vinyl albums with CDs, you might be replacing some of your classic videos like **Kiss My Ass** and Nirvana's **Live Sold Out** with DVD disc in the next five years. Those classic metal discs will have extra audio and video footage to lure you into genre.

And, last but not least, there are some cool new home videos—**AC/DC No Bull: Live at Plaza de Toros, Mexico** (\$19.95/Elektra Entertainment), **Live At Knebworth** with Status Quo, Pink Floyd, Robert Plant and Jimmy Page, Genesis, Paul McCartney and more (\$39.95/Video Music Inc.), and Joe Satriani's documentary, **Reel Satriani** (\$19.95/58 min./Mayhem).

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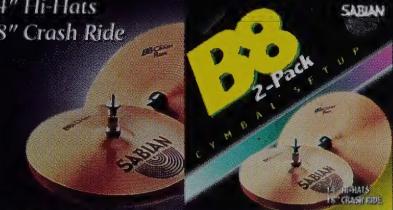
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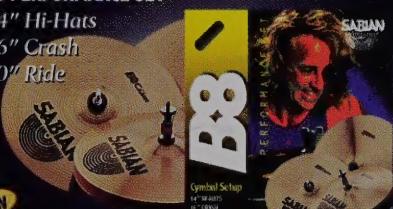
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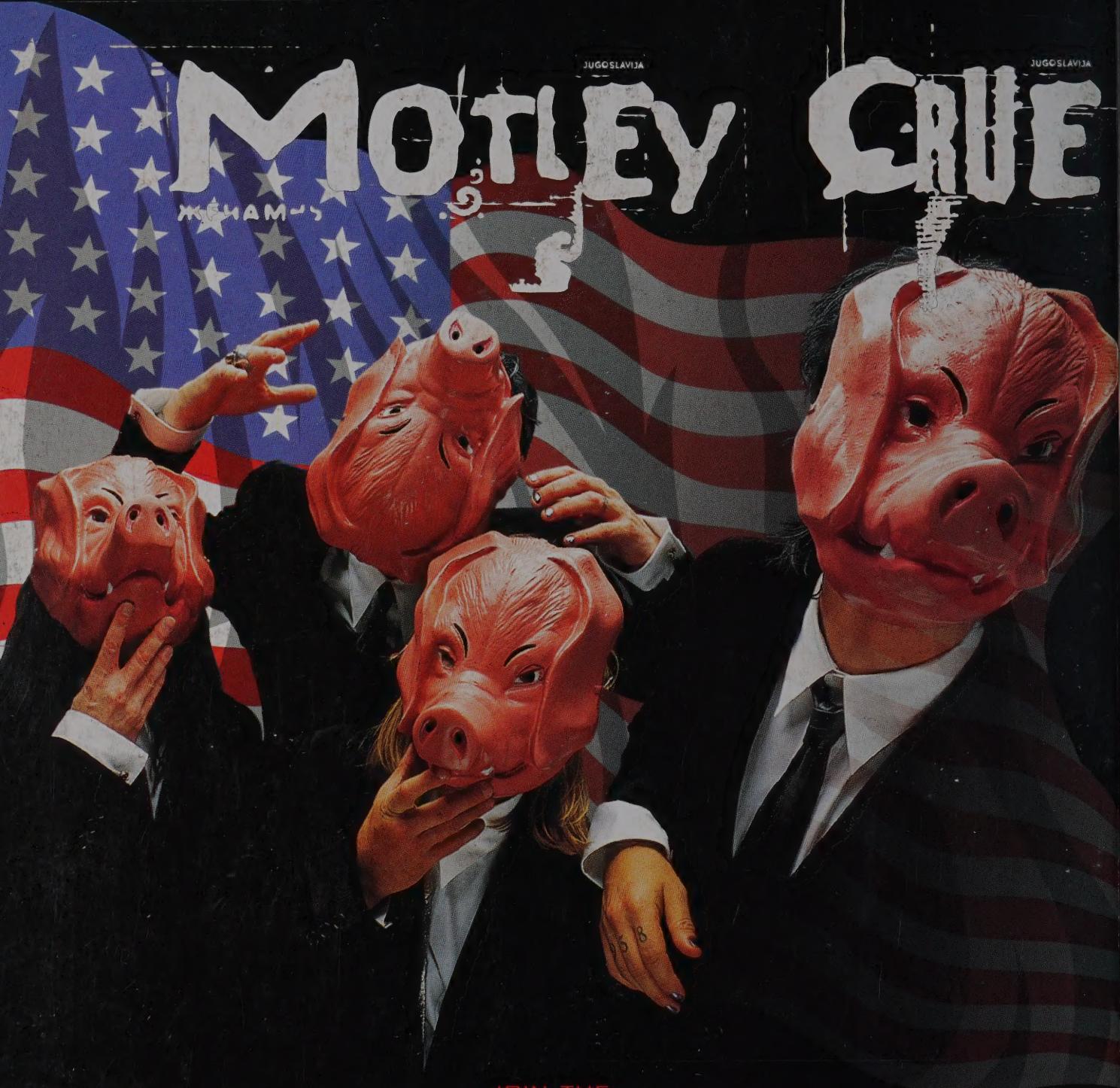
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